Culture, Space, Love and the Invisible Insurrection of a Million Minds

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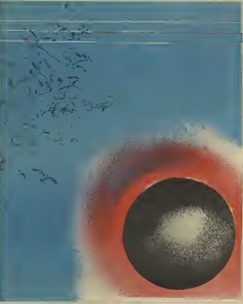

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What's Happening Thursday Feb 6
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THE Directory of Little Magazines has finally arrived from California, so all the people who sent money for it to IT about six weeks ago should have it in the next day or two. Sorry about this delay — it was simply because they took so long to arrive by sea-mail from the States.

THE CONSTANT FLUX

SOME of the BIT people and others had a clarification and direction meeting last Thursday to find out where BIT was at and where it should be going.

It seems that BIT is being manoeuvred by a variety of forces into a position where it has to play some of the big roles in the Welfare State. People phone in with their problems because problems are what people have most of, and BIT has become a sort of clearing agency for things that Government and Council departments will not face properly. It's got to a stage now where paid professional social workers are referring people to BIT because these organisations don't have the vision or the capability to give people what they want. The big issues both underground and overground are still housing and medicine.

The social services are in an incredible state and, all things else, BIT can contribute to exposing this but at the same time it is almost unable to help people even on this basic level — reach pads, jobs, medical and spiritual attention. There is a basic imbalance of energy flow at BIT is is doing a lot of information and assistance but is not having enough of these fed back in. The demand on the limited resources is absolutely overwhelming.

There didn't seem to be many ready answers to the problems raised at the meeting. Some of the people could see it in terms of space and money, some could see it as a fantastic learning situation. This didn't seem to help, so the I Ching (Book of Changes) was consulted. The I Ching has read:

He dissolves his bond with his group. Supreme good fortune. Dispersion leads in turn to accumulation. This is something that ordinary men do not think of.

'When we are working at a task that affects the general welfare we must leave all private friendships out of account. Only by rising above party interests can we achieve something decisive. He who has the courage thus to ask what is near wins what is afar. But in order to comprehend this standpoint we must have a wide view of the interrelationships of life such as only unusual men attain.'

ARTS LAB [illegible] Arts Lab [illegible] the [illegible] events and [illegible] are not governed by [illegible] of you break here [illegible] and the [illegible] Arts Lab [illegible] have been mostly available [illegible] and Education authorities [illegible] with [illegible] be lived.

However they also prevent the Lab from hanging on until [illegible] we can't actually take over the place until someone finds a guarantee for the first year's rent (£[illegible]). Although this matter is however in [illegible] some small cops are [illegible] people [illegible] course we [illegible] and will greatly appreciate any help we can possibly get to relieve the financial burden.

It is impossible to thank every one [illegible] the [illegible] of you, [illegible] week, as we hope, [illegible] will be [illegible] for all. Thanks JACK CARDNER

A BRANCH of A.I.R. (ART INFORMATION REGISTRY) is starting two registers.

1. Register of people and groups in the U.K. and abroad, for teaching and activities in ANY field.

2. Register of colleges, institutions, museums, arts labs etc. who need people to visit for an event, lecture etc.

To join registry contact Joe Eliaes, 11 Argyll Road, London W.8 (01-233-8341).

THE latest issue of NEW WORLDS is now out and, as usual, you mustn't miss it. This issue has science/fiction/fact by J.G. Ballard, John T. Sladek, Michael Moorcock, Norman Spinrad, Mervyn Peake, Thomas Pynchon, and many other things from the realms of naturality. New Worlds is having a little trouble with distribution so make sure you get this issue by sending 5/- to New Worlds, 271 Portobello Road, London W.11, or take out a subscription (£3 for 12 issues).

DAV [illegible] ALLA who [illegible] Kalamazoo [illegible] Chaudhury [illegible] [illegible] will [illegible] He writes:

I was offered [illegible] as a special graduate student to Columbia University on the personal recommendation of American poet Mark Van Doren at the age of 15, and not at 12. At Columbia I studied [illegible] drama under Professor [illegible] Hatlen, [illegible] music Professor [illegible] Kendall, poetry under Mrs. Leonie Adams, [illegible] drama under Professor Eric Bentley, modern English and American literature under Professor Lionel Trilling. My success at Columbia [illegible] Professor [illegible]. Finally [illegible] at 13 and 14 I lived amongst the remaining primitive tribes of the Philippines [illegible] those songs and the [illegible] Things [illegible] poetry. These were parts of [illegible] moments of my life.

Although I attended two of Yves Klein's 'happenings' in Paris [illegible] happenings' was [illegible] projects in [illegible] released. Likewise [illegible] of Marcel Duchamp's [illegible] any [illegible] extremely gave up artistic activity [illegible] years before he died] through [illegible] in New York and elsewhere, Marcel Duchamp spoke highly of my [illegible].

When [illegible] asked me if I was not being [illegible] going to India to study [illegible] form of [illegible] dance-drama shortly after I had prepared [with John Dugger] and [illegible] the Exploding Galaxy [illegible] public) The [illegible] I replied to the effect that [illegible] during the great period of the [illegible] of [illegible] PEACEFUL [illegible] of Hindu and Buddhist schools of thought resulted in a [illegible] of life in all dimensions, [illegible] this wonderful [illegible] are the dance-dramas of Southeast Asia and the complex of temples in modern Cambodia [Angkor Wat [illegible]] [illegible] of Java (Chandi Mendut, [illegible], Chandi Lara [illegible]) [illegible] of the [illegible] of [illegible] the mind of Antonin Artaud?

With [illegible] are [illegible] the Exploding Galaxy [illegible] John Dugger and English poets [illegible] Stephenson, American film-maker Peter [illegible] Gidal [illegible], anyone is invited to [illegible] there [illegible] there.

[illegible] of a Chelsea Arts Lab [illegible]

Chelsea Arts Lab emerges from the [illegible] Love Happening. The [illegible] Chelsea [illegible]

Peter [illegible] black [illegible] a single Pearl [illegible] guitar [illegible]

The [illegible] other things [illegible] people [illegible] In this issue [illegible] photograph [illegible]

Our Love [illegible] thanks to Mark [illegible] Perfumed Garden [illegible] weekly for being themselves.

MESSAGE from Jack Smock and The Cookies of Rotterdam

In the beginning was the word
& the word was
SPEEDSTICK
1 Run First
2 Walk Later
3 Only Change Is Constant
4 Surrender While You Still Have The Chance
5 The Jagged Market Is Still Untapped
6 Heads Up Maintenance Policy Keys Efficiency
7 Add A Salt
8 New Back Track Action
9 Sonic Spectrum +
10 Traffic

SOUTH WEST LONDON Schools Action Group, an active body in the Free Schools Campaign, invites contact from teachers, pupils and students involved or interested in libertarian or open-ended education. Write to the Group c/o Mrs. [illegible] 85 Kingswood Road, Tulse Hill SW2 (phone 674 1551).

A SERIES of ten lectures on Education Today: Experiment or Insight is taking place at the [illegible] Hall [illegible] Hall, 35 Park Road, Baker Street, London NW1. The next lecture is on Tuesday February 4 and they are held weekly thereafter until March 25. If you send s.a.e. to Peter Stay c/o IT you'll get a leaflet with details and background to the [illegible] approach to education.

THE New England Free Press, of Boston, Mass., is putting together a list of international revolutionary literature. The list of titles, most of them less than five bob, is available from their British distributor, N.E.F.P. Brighton, 66 Park Crescent, Brighton, Sussex.

WRITING on the wall on the way to the new University of Ulster in Coleraine:

A Christian on his knees sees further than a philosopher on tiptoe.

MOVES afoot to start a new Arts Lab in South Wales soon. Stephen Williams [illegible] Caerphilly, Glamorgan, writes:

"The focus of energy for this new project is situated in Caerphilly, 7 miles from Cardiff. Caerphilly is a very introverted community with a lot of potential for an alternative [illegible] [illegible] ability to set up. For the people who are interested in Alternatives here have so far had nothing, the [illegible] than a [illegible] to adjust the [illegible] the new Arts Lab.

"Very [illegible] facilities for [illegible] poetry, music [illegible] [illegible] studio space. The [illegible] is [illegible] people [illegible] will be [illegible] equipment [illegible] to get [illegible] off the ground [illegible]. If anyone has any ideas or can help us in any way, especially financially, write to us.

THAT small appeal which appeared on this page a couple of months ago asking for old spectacles for poor people around the world finally resulted in [illegible] of specs being sent to the Albert Baley [illegible]. This response from IT readers really blew their minds, and Albert writes again to thank everybody.

CHRIS DIXON, [illegible] Salford, M7 [illegible] (phone 061 792-3379) is trying to get together an underground news sheet/paper in Manchester. Proposed name is UNIVERSAL and the first issue is due out any time. Anyone who wants to help can get in touch with Chris.

WORTHING WORKSHOP is a group of people of [illegible] group of people interested in the arts. The aim is to provide a centre where anyone who wants to paint, act, sing and so on can come along and do so. There must be many people in Worthing and vicinity who would be interested if they only took the trouble to come along. All present activities are limited to [illegible] evening on Saturdays which comprises local blues groups, lights and records [illegible] poetry readings in the centre of Worthing every Sunday afternoon, a folk club on Wednesdays, also a magazine called [illegible] which has interviews, reviews, poetry etc. They are extremely interested in starting a drama group, a film society, movement lessons and all sorts of experiments, the only problem being lack of a centre to centralise activities and ideas. If anyone is interested in any of the activities [illegible] as any new ideas, contact either John Hay, 45 [illegible] Road, Worthing (phone Worthing [illegible]) or Andy [illegible], 20 [illegible] Road, Worthing.

INCREDIBLE things are lined up for this year's Leicester Arts Festival which runs from February 7 to 20. If you're within 50 miles of Leicester, perhaps even 500 miles, it will be worth going along to see the hoards of poets, jazz men, film makers and artists doing their bit all over the town. See What's Happening (page 15) for details.

Art & Society

Jeff Nuttall

A HANDY metaphor is a forest and a clearing in the forest. The forest is what is not known. The clearing is what is known. In the clearing are the people. Some of them face out. Some of them face in.

Those facing in pretend that what is known is the whole of what is. They do this by believing wholeheartedly that what [illegible] does not exist. They organise their days round the pretence of stability and security. They do this by Politics and Economics which has, up till now, been concerned with protection rather than achievement and is thus negative. Those facing in are increasingly inclined to refuse or destroy new knowledge. New knowledge means risk and change. These qualities are despised by those who face towards, into the centre of the clearing.

Those facing out are driven away from the centre by the [illegible] centrifugal thrust. They are incomplete. [illegible] They are perpetually looking for the [illegible] to grant them the solitary beyond ecstasy. No [illegible] is [illegible] enough, no orgasm bright enough. What is achieved is already insufficient. They gamble by slight gesture, fetish and magic. They are and ever reach the gate into the areas that are mapped or that can be mapped. They are concerned with precisely that part of the forest that is not accessible to normal rational enquiry. The best among them are makers of magical objects and magical ceremonies. They are called, for Western European civilisation, artists. What they discover in the forest they perpetually plough back into the centre of the clearing for common enjoyment, which is the purpose of [illegible]

In a good society, a well run clearing, new knowledge is perpetually used by the centre of the clearing to perpetuate change which is the evidence and condition of life. People cluster round the magic objects. They join in the ceremonies and convert them to rituals. In a bad society new knowledge is refused out of fear. Consequently the quality of life will fade, the urge to live will fade and collective suicide will follow. This is what is happening. The hell of it is that in a world-wide society, our society, there is only one clearing. Once that is littered with suicidal corpses there is no other society to continue the business of being human elsewhere. Exit this scene and you exit everything.

The clearing is increasing in size all the time. This is history.

There are various techniques of negating the new knowledge which the artists plough back. One is academic criticism. By this kind of criticism the craft is held to be more important than the magic. The psychic explorer is assessed by the same yardstick as the maker of utilitarian objects. The present day advertiser is admired for not possessing the same merits and [illegible] the same artifacts as his predecessor. Thus Dylan Thomas is rejected by David Holbrook for not having the same intellectual clarity of meaning as Empson. Thus Ezra Pound is [illegible] by a [illegible] for not allowing his poetry to take place within the confines of philosophy as does his less ambitious pupil, Eliot.

Thus art is perpetually subjected to the analyses only appropriate to more humanistic pursuits, like philosophy, science, psychology and morality. Thus surrealism is seen as an illustration to Freud and [illegible] is seen as an illustration to Marx and [illegible] is seen as a 'reflection' of his time. Art is reduced to a definition of conservative theories of knowledge. Art is permitted to signify nothing real. Thus the [illegible] is credited. Alvarez exalts Plath because she can be treated as a psycho-analyst. [illegible] is considered as decoration and a host of dense French painters like Manessier and Singier are prepared to provide mere decoration.

Another means of negating new knowledge is by morality. As the academy works against art, so the law works against ecstasy. Clearly that which is not permitted in a field still to be explored. Clearly [illegible] is recognised is forbidden in order to resist change and inconvenience, in order to resist risk within the centre of the clearing. Artists who address themselves perpetually to the new, which is the same as the unknown, are not only ignored. They are [illegible]. He is imprisoned. Bill Butler [illegible] discovery. He ploughs news back from his frontier to the ordinary people in his little shop in Brighton. He is fined and persecuted.

Art work is condemned as bad or wrong and because it is either bad or wrong. By previous critiques it is always bad. Van Gogh's perspective was poor. Pollock was uncontrolled. By previous moralities it is always wrong. McClure is cruel. Ginsberg is perverted. It is partly condemned because it is erratic, it is the engine of radical change which implies risk. It involves actual risk to those in power in the clearing. When change comes they will lose their power. It involves the sense of risk on the part of those who serve the power figures, because their powers all hinge on [illegible] they can only [illegible] define themselves as dependents within the societal power structure.

Scientific enquiry is not art. Freud was not an artist.

Psychological or psychedelic enquiry is not art. Leary is not an artist.

Community feeling, experiment in human relationships is not art. The Human Family and the Exploding Galaxy and Family Dog are not artists. They are setting up rituals which revolve around the discoveries of artists.

An artist exists. He must purify his condition. He must cut away his knowledge [illegible] cut away what all the past creeps into his being. He must see himself as exclusively to the present as possible. He makes no assumptions about the future. He listens to nothing but changing murmurs of his imagination. He exists. He reduces his existence to its pure present moment. Here his hands move. They re-arrange the elements before his senses, the sounds, the volumes, the spaces and the silences. He re-arranges the elements before his senses so that they give an effect. That effect is the same effect as the effect the artist's imagination is having on him at the moment of creation. If he rearranges the elements as he has been taught, like an academic poet like Philip Hobsbaum, he is not an artist. If he rearranges the elements to illustrate a rational idea like [illegible], he is not an artist. He is only an artist if he accepts the full responsibility for what he has chosen to do, interpret the possible in terms of the [illegible] imagination.

The full range of future possibility of what is not known is, of course, chaotic. It is chaotic because it has not yet been ordered. It has not been ordered because it is not yet known. It may be that to take care to know is the same as to create. Chaos is not yet ordered because it has not yet been created. The shade of margin which may exist between the imagination as a perception agent and the imagination as an inventive agent is interesting here. Where does the unexplored forest exist except in possibility? What is the discovery of possibility but the invention of ideas. It seems to me that it makes little difference whether an idea is discovered inside or outside of the mind. It wasn't evident before the imagining. It was discovered by the imagination. It was discovered and preserved in the artifact whose composition was the means of discovery. This is the important and useful thing. Then the idea can be ordered by ritualisation and rationalisation. Until the creative moment it is chaos.

Chaos is not only dangerous to order, to law, to security, which is the concern of the clearing, the cooking fire of society. Chaos is the exact opposite. It is artificial to bring about harmony between chaos and order, between anarchy and law, between discovery and security. They are a natural dichotomy, not a situation of artificial alienation. The only way of harmonising them is by death. Thus artists die younger than most, very often. Thus artists lose the ability to [illegible] themselves in the centre of the clearing. They [illegible] make as it is called, intelligent [illegible] this is the intelligent juxtaposition of the mutually repellent elements of order and chaos. Order is what is past. Chaos is what is to come. As soon as it arrives it can be turned into order.

Chaos will not be ignored. It is in the interests of the safety of every home to acknowledge chaos by [illegible] risk. Every hearth must [illegible] its wild man. Every patriarch must permit himself his moments of crime and vision. If he doesn't he will find himself engaged in gross cruelties without realising what is happening. He will make war in Vietnam and burn people wholesale whilst believing that he is being entirely rational and only working for the best and safest interests.

Read Blake. Don't make of Blake a sentimental pastoral mystic. Don't make him an obscurantist anarchist. Read him. He preaches dynamic dichotomy. He preaches energy not harmony.

What we are about is life. We are mortal. At the edge of knowledge we battle towards immortality. We struggle towards death. Death is infinitely the condition about which we know least, the most unexplored area of forest. We struggle again and again to the edge of death where we [illegible] back at what we have [illegible] at which point we turn back and artifacts of that [illegible] hold us [illegible]. If they do not they will stop enjoying life. They can only see life if death is near. They can only sense mortality if [illegible] is [illegible] among us. Art is a small beacon of death burning warmly by the [illegible] hearthstone [illegible] of the cooking fires.

We are sick in our society because our hearth is not [illegible]. We are sick because we have constructed a culture amongst us which has [illegible] completely the authentic information that has been [illegible] back from the edge of knowledge. We have made artifacts from the impulses of our rational faculty rather than from our imagination. We have refused the new knowledge which our artists are providing and as a result we are dying. We can only hope that our artists will take us by the hand [illegible] down our throats. ●

DYLAN & The QUEEN

ALTHOUGH much discussed in film circles 5 or 6 years ago, cinema verité is no longer a fashionable term today. But the influence of Richard Leacock, the leading American exponent of 'cinema verité', can be seen in two films currently showing in London — DON'T LOOK BACK at the Arts Lab and THE QUEEN at the [illegible].

Leacock's approach depends on the film maker remaining as much in the background as possible in shooting and editing his film [illegible] to give an objective and truthful [illegible] of the events taking place in front of the camera.

Leacock's model has been followed by his associate Pennebaker in the first Dylan film [illegible] doesn't quite live up to expectations. However its weaknesses as a film are outweighed by the fascinating behind-the-scenes view of Dylan's [illegible] and by the many songs performed in their entirety. A must for all Dylan fans.

In THE QUEEN, Frank Simon [illegible] backstage for a [illegible] exploration of the world of the drag queen. This is the glamorous side of the drag world whose more sordid qualities [illegible] subject of such books as [illegible] Notre Dame des Fleurs and Last Exit [illegible] — both published in the US by the Grove Press which has also produced the Simon film. The film also evokes the world of Andy Warhol who appears briefly in the audience, while [illegible] also makes a characteristic [illegible].

THE QUEEN is a straight documentary of the preparations leading up to the selection of the Miss All-American Drag Queen of 1967. The contestants [illegible] of the large number of New York queens taking part as Miss Manhattan, Miss Brooklyn, Miss New Jersey and Miss Fire Island (of course!)

The 'girls' are as good at playing their drag roles that they make natural film actors. The [illegible] of their feminine goods to the [illegible] back stage appear genuine and [illegible] in spite of the additional lighting required for shooting in colour.

Toward the film's conclusion a [illegible] Crystal (Miss Manhattan) attacks the judges for selecting Harlow (Miss Philadelphia) as the winner, she is fulfilling the very logic of the film itself drawing attention to the most fascinating aspects [illegible] the metamorphosis of [illegible] queens complete with cleavage and [illegible] a lady. She [illegible] across the stage in [illegible] gown and [illegible]. Although the most striking at the film's beginning, Harlow undergoes the least transformation [illegible] the centre [illegible] and still shows the effects of her [illegible] prior to the contest. I cast my vote for Crystal.

Joel W Finler

LIT BITS

ROB SICKARD edits, along with Pete Weston, SPECULATION, a magazine of criticism and discussion on science fiction at 2/6d per copy from 81 Trescott Road, Northfield, Birmingham 31.

Speculation has been going for five years and is now at its 19th issue. Most organised groups of science fiction fans produce their own magazines (called Fanzines) which range in form from [illegible] a fifty news letters or media for [illegible] and [illegible] reviews of all speculative works.

Though [illegible] Speculation [illegible] (64 pp) and very detailed criticism of all the latest science fiction books and magazines, and is consequently invaluable to anyone reading this [illegible] area of modern literature.

Other fanzines include RIVERSIDE QUARTERLY, P.O. Box 40, University Station, Regina, Canada (four for $1.50); AUSTRALIAN SCIENCE FICTION REVIEW c/o John Bangsund, [illegible] St., St. Kilda, Victoria 3182, Australia (six copies for [illegible]); SCIENCE FICTION TIMES, P.O. Box 216, Syracuse, New York 13209 (12 copies for $3); WARHOON, 11 East 81st Street, New York 10021 ([illegible]); PSYCHOTIC, P.O. Box 3116, Santa Monica, California [illegible] (35 cents per copy) and ALGOL, Box [illegible] New York 10028 (five copies for £1.)

In allied fields there is TIBETA at 1/6 per issue or 7/6 per annum from [illegible] Catherine St. Aston, Birmingham 6, which is 'intended as a forum for open discussion on UFOs and allied subjects. It is not limited to UFO research but is concerned with all unexplained phenomena.'

There is also NEW WORLDS, which is obtainable from 271 Portobello Road, London W11, on subscription for £3 for 12 issues and from many bookshops. Number 186 is large and glossy and contains J.G. Ballard's 'The Summer Cannibals', Brian Aldiss' 'Overpopulation Arrest' as well as material from Michael Moorcock, D.M. Thomas, [illegible] and [illegible]. An exceptional magazine unique in its area, which needs as much support as possible to help it keep coming out. It is mailed by W.H. Smith so ASK THEM FOR IT, particularly if you live in a town with no [illegible] bookshop as in this way Smiths will be supporting something worthwhile for a change [illegible] you'll get a fine magazine for 5/-.

Donald Carroll has just begun the TRANSMEDIA LETTER available on subscription only from PO Box 4 LG, London W1 at [illegible] per year. It is fortnightly and concerned with [illegible] coverage of the arts and media with particularly [illegible]. THE LITTLE SQUARE REVIEW contains a [illegible] issue, [illegible] American Indian [illegible] in the beautiful graphics and some [illegible] [illegible] The [illegible] Chant [illegible] as well as poems and [illegible] [illegible] from 770 Ladera Lane, Santa Barbara, California 93103, or from some [illegible] bookshops.

Bryan [illegible] 12 Livingstone Street, [illegible] has produced a little book called STOP MAKING LOVE, LET US PRAY TO THE STARS, [illegible] printed, [illegible] and illustrated, [illegible] copy [illegible] please [illegible] at the above address.

Poet Armstrong's INTRANSIT the Andy Warhol, Gerald Malanga [illegible] issue. Costs $3 from Toad Press, Box 1350, Eugene, Oregon (or 22/6 from Indica). In 236 pages includes Warhol, Ashbery, Ginsberg, McClure, Lamantia, Reznikoff, Wieners, Padgett, Dorn, O'Hara, Whalen, [illegible], Bukowski, Di Prima, Spicer and many many others [illegible] also has some nice illustrations.

War Resisters International, 3 Caledonian Rd, London N1, has published CONSCRIPTION, A WORLD SURVEY at 15s paper and 25s hardback, which gives details of the ordinances and regulations (where known) of every country in the world, on [illegible] how to avoid it. It also contains three appendices: Analysis of Military Service Legislation, Membership of Military Alliances and Military Service Legislation in Former & Existing British Colonies. Useful not only if you are likely to be called up but to see the regulations in other countries and just which countries belong to SEATO, NATO, CTO etc and so on. Unfortunately not stocked by most bookshops, though it [illegible].

FREAKWENCY, 2 Kingswood Ave, London [illegible] London W[illegible] costs 1s and has small mimeod 'What a Happening' articles on [illegible] letter from the Byrds Appreciation Society, the Family Fan Club and an interesting article [illegible] the Sensory Arcade and [illegible] Doors. If you are interested in underground music write to them and get [illegible] in touch.

Thanks to Gavin Stansfield and all the others who wrote in to tell us how effective this column is. We hope it will go on and help even more. In the meantime to ALL little magazines and small presses, please send us copies of everything you do as it means a listing here does help your sales and gets your publications to people who might not [illegible].

If you dial (212) 628-0400 (which is a New York number) you will get through to DIAL-A-POEM [illegible] poems [illegible] Burroughs, [illegible] Padgett, Sanders and Schjeldahl.

4TH PERSON SINGULAR

SPRING MESSAGE

IT IS the year of the Frog so keep one jump ahead. It is time to come to the surface and face the light. The underground in mythology and in history has always been a place of darkness and subterfuge.

As far as the transport system of the same name is concerned it is a place of artificial light crowds [illegible] and noise besides being lonely at night. So why perpetuate the idea of Underground? Move up to the surface and I see glory [illegible] but are blinded by the light.

It is all very well being beautiful in the darkness, but there is no reason to be as willing to face the light, when the light is the sign of the World growing into another Springtime. So this year, this Spring, why not grow upwards out of the underground where we have hibernated to keep out the cold winds? Some people it seems have seen the Moon from close to — why not go one better and head for the Sun, whose light the Moon only reflects and whose light is the source of all Life? It is time for the ending of a long darkness.

ON THE BIRTH OF HIS SON

Families, when a child is born
want it to be intelligent.
I, through intelligence,
having wrecked my whole life,
only hope the baby will prove
ignorant and Stupid.
Then he will crown a tranquil life
by becoming a Cabinet Minister.
Su Tung-po / AD 1036-1101

BOOK

Good background reading for the Nazis' books and 'Religion'? Gods and Myths of Northern Europe by H R Ellis-Davidson recently published by Pelican at 4/6 — this book gives details of the beliefs and ceremonies of the peoples who were the ancestors of many of us and is easy to read, and far nearer to us than the much repeated Greek and Roman Myths.

TELEVISION

There have been some excellent programmes on BBC-1 on Tuesday nights at 10.50 by Ian Nairn on the Industrial Architecture of Britain. In the first he dealt with such so-called monstrosities as Stoke [illegible] and [illegible] argu[illegible] that they also have their own particular type of beauty being the true architecture of the [illegible] years [illegible]. By the use of sensitive photography combined with jazz he showed how these elements are part [illegible] our environment in which we live and how they relate directly to their function. At times these buildings and so on are considered as eyesores and are hidden or removed to be replaced by sterile municipal parks and housing. Nairn's argument is that they could just as well be developed as attractions, playgrounds, adventure areas and beneficial conformance to the [illegible] of the City.

With all [illegible] into the rights and wrongs of [illegible], there is [illegible] sense in his suggestion as these elements are just as much part of our lives as any open country and should be appreciated as such. In the second programme he showed Liverpool, again arguing that the old buildings and landscapes are much more human than the new shiny developments.

Certainly in the case of Liverpool there is a far more human and vital feeling in the older areas than there is in the new housing areas. The planners in common with so many other authorities that attempt to control our lives are almost totally insensitive to the fact that any environment is dependent on the people who use it and unfortunately too many people are forced to fit their environments. It may not be possible to alter the growth of nightmare and the destruction of those places that are still human, but we can at least enjoy them for what they are while they are still with us and help [illegible] to see them for their true beauty and not to be misled by the visions of a new and better city which can be Hell to live in.

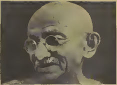
It is time that Architects, Designers and Planners realised that without people there would be no work for them, and that if any new building or area is to be truly successful the needs and feelings of the people who will use them must be considered foremost. It is far more necessary to enable people to construct their own living spaces than it is to impose on them something which looks pretty and is hell to live with. So for those concerned with environments, and that is everyone, learn to see the world around you like [illegible] values about [illegible] to make efforts to get back the control over the space of that world. It will not be easy, but a resistance leads to a perpetuation of [illegible] planning policies, whereas a straight reaction and a real attempt to contribute to your world and its shaping has at least a chance of preserving some of those qualities that make our cities and villages what they are.

At the same time it is necessary to show those people who are bogged down in accepting what they are given because they KNOW the planners MUST be right, that there is always more than one solution to any planning or design problem, and that they should each care about their world.

So have a good year and open half-closed eyes — the world is a big place and could be a lot better.
love

Richard Noyce / 4th Person Singular / Chichester

SATISH KUMAR, Indian peace worker and writer, conducted this posthumous interview with Mahatma Gandhi in his own head on the occasion of the centenary of Gandhi's birth, January 30 1969



Gandhi Speaks

SATISH KUMAR: Bapu*

MAHATMA GANDHI: Yes son.

S.K. Are you happy to see your birth centenary being celebrated?

M.G. What is there to be happy about?

S.K. Thousands of speeches are being made in your glory, hundreds of your statues are being erected. In every town in your India streets are being named after you, governments are issuing stamps in your memory, museums are being founded to preserve your life history, newspapers are publishing special supplements and radio and television are broadcasting special programmes about you. Is it not enough to be happy? I am very happy to see all this for you. Are you not happy, Bapu?

M.G. I am very sad.

S.K. Sad? What do you mean?

M.G. I mean what I say.

S.K. Why are you sad?

M.G. I am sad because I am against idol worship and I am against creating personality cults.

S.K. But Gandhi, you must understand that people are trying to follow your principles.

M.G. Are they? How can I believe it? See my own country India. I am distressed to witness the way in which the ruling people and the parties have discarded my principles of truth since independence and have started fighting for power, office and money. Quoting my name has become an empty and meaningless gesture on the part of men who fail to apply the precepts of truth in their own lives and in their public duties. Glorification of my name is mere lip-service. What are such pious words worth when they have ignored my beliefs and principles in creating a form of Government and in evolving domestic and foreign policies?

S.K. Is it not worth admiring that the Indian leaders are running an independent country with confidence and courage?

M.G. The independence of India today bears no resemblance whatsoever to my concept of independence. My aim was not just to exchange the British system of party politics and bureaucracy for an identical system with the British political and civil servants replaced by Indian copies. What I wanted for India was to liberate the people from exploitation and the rigidity of centralised government, giving them the power to rule themselves. Instead what India has got is an omnipotent bureaucracy, the country's wealth is in the hands of a few privileged individuals, the emphasis is almost exclusively on the welfare of the urban minority, while totally inadequate steps are taken to improve the lot of the masses in the rural areas. My India is the India of the villages of the peasants where 80% of the people live.

S.K. But we would not like to keep Indian villages as they are. We are modern, also our country. We want to turn our villages into modern [illegible] we must provide plenty of consumer goods, we must live at a higher standard, otherwise we will not be able to cope with the modern world. The present Indian leadership is trying to build a modern community.

M.G. I can see your fascination over this consumer society of the materialistic Western world. But my concept of a new world is to have modern man with a modern outlook. To me the simple way of life is much more modern than the contemporary Western civilisation where man is alienated. Western Society is a society of lonely people, a society invaded by the consumer economy of profit motives. This society, in which the machine has made man a slave, cannot be a modern society for me. This highly organised, industrialised but dehumanised way of living has curtailed the free growth of individuals. The gifts of science are misused for profit, power and national rivalries. For the first time in the history of mankind science has made it possible to wipe out poverty and ignorance from the face of the earth. But the so-called modern Western civilisation has misused science to exploit man.

S.K. Bapu, now I can see the reason for your sadness. But people all over the world are trying to establish the human values of freedom and equality through democratic systems of government and the state patterns of socialism. Therefore I am not pessimistic regarding the present state of affairs.

M.G. You have selected a few beautiful words like democracy and socialism, but if I see the Soviet model of socialism in Eastern Europe I find nowhere a true practice of socialism. It is a formal socialism. Similarly when I see Western European democracy I find that it is a mere formal democracy: there is not socialism and democracy anywhere. People in general have lost control of their lives, and they find no room for direct participation in the day-to-day affairs of life. Whether it is political power or economic power, it is centralised in the few hands and decisions are made at the top level and imposed on the people. I will be happy if instead of celebrating my birth and erecting statues, people would give sympathetic attention to my proposal of grass-roots democracy and direct participation in a de-centralised political system.

S.K. When people remember you with great admiration and accept your aims and means, then naturally I believe that these people have accepted the aims and goals which you advocate.

M.G. Intellectually or morally they have accepted the human principles of peace, equality, justice and freedom, but the intellectual acceptance has no meaning unless the means to achieve these ends are right.

S.K. Means [illegible] all means.

M.G. My son, means are after all everything. As the means so the end. We have a limited control over the means, none over the end. Realisation of the goal is in exact proportion to that of the means.

S.K. When you stress the purity of means you forget that the oppressed people must fight by all available means to obtain their rights.

M.G. Right is accrued automatically to him who duly performs his duties. In fact the right to perform one's duties is the only right that is worth living for and dying for. Your reasoning is the same as saying that we can get a rose through planting a noxious weed! If you want to obtain a non-violent and just society you have to follow the non-violent and just means. This is a revolution of non-violence. It is a revolution in that concept of all so-called revolutions. The pseudo-revolutionaries who advocate violence, killing and overthrowing do not understand the deep meaning of revolution. Revolution cannot come through power. I have seen the results of all those revolutions which took place in the past, how ultimately they became counter-revolutions and the revolutionaries became the rulers. I am a permanent revolutionary and I believe in living with revolution.

S.K. Above all, to bring this kind of revolution we have to remove the obstacles in our way, therefore it is necessary to obtain political power.

M.G. Your concept of revolution is based on the definitions of the eighteenth century. Today the real power is not in the hands of politicians or parliaments: the political leaders are just puppets; the strings are in the hands of the speculators, bureaucrats and militarists behind the scenes. If you want to see the present establishment collapse you have to take away your co-operation in all kinds of direct and indirect support to the establishment. After this non-co-operation you will be automatically liberated from the oppressive and violent system of present centralised society, but remember that mere non-co-operation and revolt is a negative approach: you have to be creative and constructive for your own positive mode of living. That will be a real revolutionary alternative and a responsible, de-centralised, non-bureaucratic counter-society.

S.K. How do you see this coming about?

M.G. I can see a great dissatisfaction and disillusionment among intelligent people. This discontent for the self-centring materialistic power and profit-orientated consumer society has already started breaking: thousands of young people do not any more consider the present way of living is an ideal one. I am happy to see in my country India that thousands of villages have decided to become non-violent communes forming village republics. Similarly I can see in materialistic countries in America and Western Europe, people forming little communities giving more importance to human relationships, accepting the value of love and joy, turning back from the inhuman factory atmosphere to the human cultural and artistic atmosphere. Enthusiasm for music, painting and dancing amongst young people is an encouraging sign. The students are revolting against the universities because they feel that these centres of knowledge have become factories where they are being made into tools to be used by the profit makers. Young people find no interest and inspiration in the non-creative jobs of present times. These are the encouraging signs and I believe that truth will prevail. ●

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* Indians called Gandhi Bapu – 'the father (of nation)'

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FULLER INSTRUCTIONS

EDITION VOLTAIRE (6000 Frankfurt am Main 70 Paul-Ehrlich-Strasse 25 Germany) is — as our German-reading friends undoubtedly know — the publisher of a series of important pamphlets VOLTAIRE FLUGSCHRIFTE.

In this series are a speech by Heinrich Böll on the Function of the Arts (no 4), a [illegible] by Günther Anders — the German philosopher who published correspondence with Hiroshima-pilot Major Eatherly — about Nuremberg and Vietnam (no 6), a text by poet Hans Magnus Enzensberger on the [illegible] within the German [illegible] (no 11), two analyses of Black Power (Causes of guerilla warfare in the USA) by [illegible] of New Republic and New Statesman [illegible] and James Baldwin (no 14), [illegible] by Günther Grass on newspaper tycoon Axel C Springer (no 15).

The editor of this timely series is Bernward Vesper.

In a new series PROJECT AND MODELS Edition Voltaire now introduce the first titles of a series of future projects, edited by Christian Chruxin and [illegible].

First title in the series is a text, Prospects for Humanity 1965-1985 by Buckminster Fuller: a concise 50-page text illustrated by graphs, trends, and an index of new concepts and [illegible] science, [illegible] The Dymaxion [illegible] the world [illegible] service, and the [illegible].

What is missing in these texts [illegible] Buckminster Fuller's most [illegible] good [illegible] last Buckminster Fuller [illegible] years ago which was published June 18 1966 in London by Cape Goliard Press: WHAT I AM TRYING TO DO.

ACUTELY aware of our being functions and while wielding the infinite mystery of the [illegible] universe into which we are born but nevertheless searching for a conscious sense of hopefully competent participation by humanity in its own evolutionary trending while employing only the unique advantages inhering exclusively to the individual who takes and maintains the economic initiative in the face of the formidable physical capital and credit advantages of the massive corporations and political states and deliberately avoiding political [illegible] and tactics while endeavouring by experiments and explorations to excite individuals' awareness and realisation of humanity's higher potential I seek through comprehensive anticipatory design science and its reduction to physical practice to reform the environment instead of trying to reform man being intent thereby to accomplish prototype capabilities of doing more with less whereby in turn the wealth augmenting prospects of such design science regeneration will induce their spontaneous and economically successful industrial proliferation by world around service managements all of which chain reaction provoking events will both permit and induce all humanity to realize full lasting economic and physical success plus enjoyment of all the Earth without one individual interfering with or being advantaged at the expense of another.

BUCKMINSTER FULLER

Aboard our 1 000 mile per minute speeding spaceship Earth within the outer reaches of the cosmically spiralling and expanding Milky Way the Galactic Nebula.

Modified from 152 to 200 words at the location of spaceship Earth where the first man-made atomic explosion occurs. Afterwords

To which [illegible] a writer in the world could add a single extra word but WATCH BUCKY. He gave for example an excellent interview to Playboy January 1966. John McHale, Executive Director and Research Associate at the WORLD RESOURCES INVENTORY (Southern Illinois University, Carbondale, Ill 62901 USA) will gladly [illegible] Buckminster Fuller's global activities. [illegible] interested in [illegible] changes [illegible] Doubleday New York [illegible] book SOCIAL POLITICS FOR AMERICA IN THE SEVENTIES [illegible] edited by Robert Theobald, [illegible] presents A GLOBAL VIEW [illegible].

It should be apparent that the [illegible] of [illegible] personal revolution at local [illegible] means [illegible] specifically local and [illegible] endeavours. By the [illegible] of the [illegible] we are already involved in global dialogues. Our only realistic proposals for the future must be to continue and widen all policy proposals to include the needs, hopes and dreams of all men.

Susan [illegible]

KARNHOVAL

INTERNATIONAL Festival of Artists and Happenings KARNHOVAL to be held in Rieti, a small town 85 km from Rome from 13-18 February 1969, has issued a general invitation to experimental artists from all over Europe to gather and participate.

Following the success of a one-day happening last November the City Council asked organiser ALBERTO TESSORE to take over the annual carnival and is backing him with considerable resources.

The plans include a LUNA-PARK of 21st century amusements, a poetry painting-kinetic exhibition, a street parade, a street theatre, mass happenings, manifestations. The intention of all involved is to [illegible] an experiment in the environmental art form consisting of taking over a city of 30,000 inhabitants for a whole week and interacting with them on all possible levels.

Accommodation is offered to visiting artists who are asked if possible to let the organisers know that they are coming in advance. The original manifesto invites people to come for a mental revolution — the metamorphosis of a town into a collective work of art.

For further information contact Tessore, Segreteria di Karnhoval, 02040 GRECCIO (Rieti) Italy. London representative Jim Haynes, Arts Lab, 182 Drury Lane, London WC2.

Organising committee: Emilio Villa (Italy), Wolf Vostell (Germany), [illegible] (France), John Hopkins (England), Adriano Spatola (Italy).

Invisible Insurrection

THE Trilogy NAKED LUNCH, THE SOFT MACHINE and THE TICKET THAT EXPLODED by William S Burroughs [illegible] the invisible insurrection of all the [illegible] society.

[illegible] play they have been described as Avant Garde [illegible] the establishment [illegible] Olympia and [illegible] blank empty space.

NAKED LUNCH [illegible] vocabulary of images [illegible] Gloucester, Mass. [illegible] count.

SOFT MACHINE [illegible].

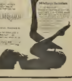
TICKET THAT EXPLODED [illegible] "Sammy The Butcher" [illegible] "The [illegible]" [illegible] Paris, "Hamburger Mary" [illegible] The Ugly Spirit [illegible].

[illegible]

[illegible] Burroughs [illegible]

[illegible]

A E [illegible] Calder & Boyars [illegible] NAKED LUNCH [illegible]



HOW TO ACHIEVE
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by Stephen [illegible]

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[illegible]

BLACK CULTURE WHITE CULTURE CHINESE CULTURE 3 DIFFERENT CONCEPTS 3 DIFFERENT PERSONALITIES GOVERNED BY 3 TOTALLY DIFFERENT PSYCHES

The farmworker peasant native of Somerset swallows his scrumpy. His manner of expression steeped in the lore of English myths [illegible] rural reality [illegible] but he knows it very well. The sophisticate who comes from the city will have a long [illegible] to take the piss [illegible] quite [illegible] and it's the peasant who is laughing. His grandfather, his mother's nephew all have the Somerset brand. While a [illegible].

So ask yourself [illegible] why shouldn't the black man in Peterborough indulge? This literal hang up which many blacks have, borrows the white doctrine so it blurs the line — the hang up is white sophistication. It says kill expression, contain energy, hate anything with roots, especially outside England. If you must have it, add a little subtlety, a little [illegible] and claim it as your own invention.

Thus the English characteristic we know so well: the fakeries of grandeur which live to contaminate the man. At once the thing the Anglo-Saxon cannot adopt, perform, comprehend as well as [illegible] abnormal, naturalistic, primitive, uncivilized. The black man and it tells us the black way of life particularly, since the black debt will one day be paid, and at the expense of history of Europe — which we will then rewrite or better still forget about — leave them to it. Anything black is a reminder, unless of course it can be ridiculed (wishful thinking) caricatured — the joke is on you and my kind we see the irony. If it can't be, then all trace of its existence is erased. Like the Apache and the Cherokee. So it must mature or whatever. The fear is the envy and the guilt. Hidden Englishmen inhibit the personality. Today Lord Montague of Beaulieu and Bill [illegible] sings the pop song 'My Boy Lolly Pop'.

He knows did his thing. So the black housewife her thing, she has babies with black skin. But all over the Western world white culture is busy creating black skin and devils. Lucky Gordon has brought down a dynasty with his prick, it took just one. So some soul in this hell spoke, black Culture. Save yourself and your old [illegible]. STOP

THIS roughly is the history of the thing up to date. [illegible] brother where are the pillars? The carvings. Where are they, MISTER? The wisdom of these vanished cities where it all happened hundreds of decades ago. Where is the Evidence?

Certainly very few black men living in the WEST know where to begin and even. In the West the villages of Africa's culture, and the words remain and they are busy [illegible] even this harvest. It [illegible] the hands of the Anglo- & the Lords and Ladies of the Land who have them as decorations for those high teas at [illegible] and Cotton. Yet this [illegible] the black man with mystery. The void. If a [illegible] empty, the spiritual hate-born, the mumbo-jumbo just to create [illegible].

(SKA, BLUE BEAT, CALYPSO BLUES). The Obeah man and Voodoo Papa Doc. The plot the West Indian black women spent on their morning in the 'natty hair' of the daughters they cherish. Under the circumstances, this is inherent, of what from being, colonial communities [illegible] that still pass? The message is merely an expression of the magic of the culture.

Black Culture is living now.

It is filtered places, we all have a bit but the structure after colonial rape, the BULK may still be passing quickly if we dig it. We need our own historians — the Daily Mirror tells too many lies — and in any case if the white man can deceive once he can deceive twice. The Cult who wants the RIGHT has truth from the black man's point of view can only write lies.

So Black Theatre, Drama. Writings. Songs, Callings [illegible] — even laughter and gibberish. Well. It's about time. It's due receiving your soul, having lost it on a STEEL MANUFACTURER who'd been melting iron with it.

Black Culture must obviously swing in all black directions. Sure, speaking English is fine. It's nice for an Englishman's [illegible]. But the mental agony for the black man. Me and my accent destroys me. The schools, the alien tongue conveys [illegible] Macintosh, was not made by the same spirit. The Ashanti man stopped under a cliff [illegible] tree. Yet the reality is that I live in the West. If I get a kid it will attend a white school or one totally black but that doesn't matter. There are white teachers in attendance, and there are black teachers trained by whites adding Sixgreen mentality with great gusto to black youths and we all know that Trenton is not Ladbroke Grove. Down there is Africa. That's what [illegible] on we know and we [illegible] often than we've had up. [illegible]

[illegible] William and Frank [illegible] in Strong Breed

the tolerable oppression, attending identity [illegible] in solving the problems of race of colour [illegible].

Forget passion. Tame your identity, your vitality, virility and proliferate [illegible] ment, and one even JOHN LENNON when you know damn well the Beatles are taking the piss, claiming they have written authentic Blue Beat. Ravi Shankar wasn't enough, perhaps Mr Lennon could pass on some of the bread him so blatantly hustled — let's see the colour of his soul.

The reasonable demon. He feeds you, dresses you up, asks you how you feel, writes it all down in a [illegible] paper, files it away, then hangs you by a rope until you are dead. The [illegible] of the brain — such civility, until you say thank you very much I've tried your thing, I don't like it. I try my thing now. The big fat white BULLY puts on his fire boots, but it's still coated with icing sugar. Example One black kid. Nice little fellow. 'Two black kids. Notice how they stick together'

Suggestion and practice. 'Perhaps we should separate them, put them in different groups?' Three black kids. 'The place is being overrun with immigrant offspring'

TEN. 'There are whole armies of them in our schools, we must limit the numbers if we are going to deal with them properly.' Dress him up as NAP, make him play King John. Call him [illegible] that yet his [illegible] sweet.

I've heard some brothers complain that being black and getting [illegible] in England is a crime. The people are feeling that the advent of [illegible] and [illegible] the fact of reproduction [illegible]. So Black Culture's [illegible] on [illegible] all in the life that happens [illegible] pleasures.

Seeing a man from [illegible] put on by the [illegible] black Cult and expression. It's [illegible], now the poetry to protest this year. Marvel out, a lot of it however misdirected too, because of the remnants of slavery in all of us.

The first real black play staged in London (to help us to dig some of our own thing) was not a freaky self-conscious instant blackness production. It was African Art. It showed me how far away from Africa I really was and how misguided were the aspirations of many of us Western black men. Although intellectually we may be black dynamite, and physically vicious, we still gloat over the sadness of our Western soul. It took me out, dropped me into an African village. I was the stranger — with the strange ways, with my alien wisdom — But Wole Soyinka's play STRONG BREED said 'Understand'. This is Africa. It was at the Mercury Theatre, Notting Hill Gate. Kevin West, who's been in Notting Hill for years now trying to say it, and getting quite a lot. I know how by putting it across. Black Culture, it helps to make you strong, as opposed to the anti-white race small-scary sub-culture which is a freaky, hippie thing. The play was on for a week, and although the actors were nearly all [illegible] and weren't getting paid, they co-operated. The equipment drive was impoverished, the audience was sparse, but it's a few people devoted what they could and attended night after night.

The poets are emerging next. Black Poetry Nights of Blackness happening all over London. It's just black people from better than immediacy and personality, their words. The drama that may say something the young black Englishman is listening for. Youth in general wants answers. A young black poetry fan from Streatham gave this advice: Make them laugh, make them cry, but make them understand. At the end of the evening he went round with a black beret collecting so that the poets could pay their fares home and get a drink. Some from [illegible] put on their own youth thing, BLACKOLCHOR. They showed films from America to black audiences free, the same ones that were being shown down at the Paris Pullman for 10/- a seat. There happen to be very few blacks in South Kensington.

The new breed of black writers are young, and hurry. They are products of the white way. Sebastian Clarke is one such. He is articulate and conscious for his age, and he realises the importance of all black writers to be functional in their writing. Art after all is propaganda. Yet the old black middle class writers, the commentators, they are lost in the backlash. Sebastian and his age group speak a different language, the style is different, like Nina Simone. It's the arrogance that sounds [illegible] ment — the art that is yet the most effective way of disarming the guards.

Success is the act of defiance. 'The poem [illegible] when you say yes.' Langston Hughes [illegible] needed the field. He contributed [illegible] and gave direction to black poetry. In the same way LeRoi Jones is giving direction to black polemics. Mark Matthews, he writes poetry. A master of vision — and shape. He writes short plays too. [illegible] interwoven with Guyana [illegible] the deadly negative. His language is distinctly West Indian. The structure is black Culture, the message is [illegible] Understand.

Definition is a feature of black writing — it starts with the ever changing present. Definition has its roots in today because the situation is constantly changing — black the alliance to-day if the man could destroy it tomorrow. But the black parents want to hear the voice of the youths in the youth clubs for the killing away from the police. Whose voice do they hear? The school leaver who is trapped with a messed up mind, and a baffling universe to comprehend? This is the challenge for the artist, the Sebastian Clarkes and the Mark Matthews — they are the shifts, the leaven of the times. As it happens new branches develop, with new forms, and new people. The culture, too, becomes one that is real [illegible].

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LADY WOOTTON

talks to CAROLINE COON about POT

THE Baroness Wootton of Abinger was chairman of the sub-committee on Cannabis of the Advisory Committee on Drug Dependence whose Report was published on 8th January.

The Committee was sitting for several months and a galaxy of Underground notables argued before them that possession of cannabis should be legalised at once. Unfortunately most of the Committee felt that the 'uncertainties' and the doubts that it was in the interests of public health to extend the range of socially accepted drugs' ruled out legalisation in the near future.

We waited for publication day with growing apprehension, because a well timed 'leak' suggested that the Report would recommend heavier penalties for pushers. Baroness Wootton said that she had been on committees before where there were 'leaks' but she didn't think that this one was politically significant.

Nevertheless, so as it did seem significant that a considerable amount of derisive public discussion about the contents of the Report could take place while the Committee members themselves were unable to comment until it was officially published.

No one was prepared for the rational and lenient line taken by the Committee — Steve Abrams said that he could not have done better himself — and the frightened press had a heyday of 'Junkies Charter' 'Cannabis the Killer' and 'The Road to Addiction' headlines.

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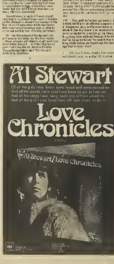
Al Stewart
Of all the girls I ever knew some loved and some denied me
And all the words I ever said have been no use to hide me
And all the songs I ever sang each one of them untied me
And all the girls I ever loved have left themselves inside me
Love Chronicles
Al Stewart / Love Chronicles

C — Did you expect [illegible] the Report?

BW — Yes I think I did. Hysteria from the simpler papers and quite sensible articles from the Observer, the Sunday Times, the Times remarkably so, to some extent the Daily Mail (rather surprisingly). The Telegraph was also fairly reasonable.

The public is used to alcohol and that is why they tend to ignore its dangers. As far as we know cannabis used in moderation does no more and possibly less harm than alcohol. New proposals are often considered outrageous at the start but a few years later they have become quite commonplace. A rational attitude towards cannabis will eventually be established.

C — The Daily Mirror said that 'most people don't get drunk — they take a glass of beer or wine now and again for its taste'. But in 1967 75,544 people were arrested for offences concerning drunkenness. And yet the public tends to ignore this.

BW — Yes, well we've just got used to it. I think there is no doubt that cannabis is a dangerous drug in the same sense as alcohol, but if you use it in moderation, so far as we know you can go on doing so for a long time without damage. I have to say 'so far as we know' because it was a long while before we found out the damage that tobacco does!

C — Norman Zinberg thinks that society will shortly [illegible] brought to light by such a committee as yours.

BW — This is likely but not permanently. If the facts are right he will win in the end, and as I have said, a rational attitude will eventually be established.

C — And how far established?

BW — I wouldn't like to say. I don't think that I would like to give any firm reason for cannabis not being acceptable while alcohol is, except that it is now. I don't think I can say any more than that. I don't know ... when did alcohol first break into this world? A very long time ago. Tobacco not so long. It could be that the influx of immigrants in recent years has called people's attention to cannabis.

C — Do you believe that cannabis is a safer drug to use in society than alcohol?

BW — I think I should like to hold my hand on that. The formula I would use is that it is probably no more and possibly less dangerous. I wouldn't go beyond that.

C — You have said that you think cannabis is the 'fashion' of the moment. Don't you believe that we have chosen cannabis as a community rather than just to be in fashion?

BW — No, I must say I think it is a great deal a question of fashion and of doing something different from what your father and mother did. Your father and mother take whisky and you take cannabis, then you can despise them for taking whisky, which the cannabis users of course do. I think that there is a large element of ... Fashion may not be quite the right word. I think it's all part of the protest and this is one way of doing it. At one time everybody had a mascot on the radiators of motor cars and so on. You always get these crazes and there are a good many people who follow them. It is like an epidemic.

C — Do you believe that cannabis makes its own social problem?

BW — It's possible. I don't know. I think any kind of drug makes a serious social problem. I mean, after all, mankind has always taken some kind of drug against the stresses of life. Practically everywhere there are a few strong-minded people who don't take anything, but the bulk of mankind has taken something to help them along in this difficult world and I think that's people's reaction to their environment. This doesn't say much for our environment ... that it is enough to drive one to drink or cannabis!

C — Why is it that the press always seem to make the cult of cannabis?

BW — I wouldn't know about the press. It isn't a subject we went into. I think that people should not make money out of breaking the law, and that is the reason why we kept a high fine and possibly two years imprisonment for pushers.

I am very concerned about what happens to first offenders. You should never send a first offender to prison unless he has committed a serious offence like violence.

C — Since the Criminal Justice Act suspended sentences have come in and there are a lot of pot offenders getting suspended sentences.

BW — Well, that's better than getting an immediate sentence, although heroin users are frequently put on probation in the hope of giving them medical treatment while cannabis users are put in prison. We must make the distinction between heroin and cannabis. The addicts are people requiring treatment, but they are both a social problem as much as a medical one and although I have no firsthand knowledge of how the treatment centres are working, the secondhand information is disquieting. I would hope that Mr Callaghan recommends more research, but if he completely shelves the report, that's the end. He may introduce legislation or leave the matter until the drugs laws have been fully looked into. If he said he was going to bring in a complete review of the legislation it would be fair enough. So I don't think he will do anything at the moment.

Before I go on I would really like to say how I resented the papers implying that Mr Brodie (Asst. Commissioner Scotland Yard) wanted to INCREASE the penalties for cannabis offenders. He actually suggested a reduction from 10 to 5 years while we would have reduced it to 2.

I don't think we could have called any more witnesses than we did. We advertised that we would hear people and we didn't get a very big response. We didn't undertake to see everyone who wrote but we did undertake to read everything everyone said and then we would ask them to come and talk if we thought it was worthwhile. Perhaps we should have got hold of Professor Zinberg, but Dr Mulleson, Dr Connell and Dr Bewley all know a lot about the subject so we had the best advice.

C — They are not exactly doctors who I would say were in favour of cannabis.

BW — I was very well satisfied that they were willing to sign the Report.

My attitude has not changed towards young people in general, but it may have changed in regard to this particular drug.

*

The principal recommendations of the Report are:

1. In the interest of public health it is necessary, for the time being, to maintain restrictions on the availability of cannabis.
2. The penalties for unlawful possession, sale or supply of cannabis should be reduced. The main proposal is to reduce from ten years to two years the maximum imprisonment for conviction on indictment.
3. Possession of a small amount of cannabis should not normally be regarded as a serious crime to be punished by imprisonment.
4. Unlawful possession of cannabis without knowledge should not be an offence for which the law provides no defence.
5. The association in legislation of cannabis with heroin and the other opiates is inappropriate and new legislation to deal specially and separately with cannabis and its synthetic derivatives should be introduced as soon as possible.
6. The law should progressively be recast to give Parliament greater flexibility of control over individual drugs.
7. The Advisory Committee should review as a matter of urgency police powers of arrest and search in relation to drug offences generally with a view to advising the Home Secretary on any changes that may be appropriate particularly as regards cannabis.
8. Section V of the Dangerous Drugs Act 1965 (which provides penalties for permitting premises to be used for smoking cannabis) should be redefined so as to apply only to premises open to the public and also to remove the absolute nature of liability on managers.
9. Financial and academic encouragement should be given for research into the cannabis problem.
10. Restrictions on the availability of cannabis should be maintained for the time being.

*

BARONESS WOOTTON is also Chairman of a Sub-Committee appointed to examine the medical, social and legal aspects of amphetamines and LSD. It is essential that the Committee see as much evidence as possible and anyone who thinks that they can contribute to the enquiry should do so by writing to:

Mr D.G. Turner
Joint Secretary
Advisory Committee on Drug Dependence
Amphetamines Sub-Committee
Home Office
Romney House
Marsham Street
London SW1

Meanwhile, pot-smokers will have to stay behind locked doors until Mr Callaghan turns on ●

Space Rape

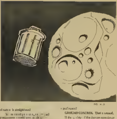
FIG. K.B

IT'S EASY to get all excited about space voyages now that man has stepped off the edge of the earth but it's hard to be convinced that we are actually going to improve our condition through it.

Jan. 16 Russia today joined two manned spaceships in orbit round the earth, put two cosmonauts walking from one to the other, then separated them for separate flight

The paradoxes are obvious — Vietnam, [illegible] people locked in each other's [illegible] of death. [illegible] the conquest [illegible] of Russia and America to start [illegible] rape of outer space. The [illegible]

Soyuz 4 (code name Amur) began the mighty spectacular when it nudged gently into docking with Soyuz 5 (code name Baikal)

This approach is [illegible] the very forces which are the scourge of the earth and its peoples.

AMUR. Docking is being carried out by the Amur. We are at a distance of 40 metres Speed 0.25. Am I allowed to carry out docking?

[illegible] This is irresponsible. This bad planet management

GROUND CONTROL. Yes, go ahead

We are being swept along with the pace of achievements without stopping to ask [illegible] going to DO with it all? [illegible] space stations? The only acceptable answers are scient[illegible]

BAIKAL. We see you excellently, we see you well

We Earthlings are so [illegible] that we can't get it together to find out what is going on

AMUR. Baikal I am starting docking. Speed 0.25. The umbilical is in its place

As things [illegible] Bloody [illegible]

GROUND CONTROL. [illegible] with that speed

[illegible]

AMUR. The distance is 30 metres.

The lunar voyage [illegible] (shades of Captain Biggles)

BAIKAL. Everything's normal

Adolescent [illegible]

AMUR. The distance is 25 metres speed 0.25

This is where imagination has to [illegible]

BAIKAL. Everything is normal. Its [illegible] nation is straightforward

[illegible]

AMUR. The distance is 10 metres speed 0.25

A lack of this total [illegible] European [illegible] Indians [illegible] experiences we can imagine? It's time to think about this

AMUR. We got right into the cone [illegible] shaky

Think of the highest form of experience you could possibly have [illegible] physical and [illegible] ecstasy [illegible]

GROUND CONTROL. That's normal.

If the quality of the human experience is going to change in this direction then how can we possibly take space exploration seriously? Coca-Cola on the moon? Pictures of Lenin on Mars? Bullshit

AMUR. We are levelling now. The handshakes start. Now you can come over to see us. You are welcome

Science has already [illegible] the bomb [illegible] technology [illegible] function

AMUR. I looked for you a long, long time Baikal and now I found you

But imagination [illegible] We must imagine what we want to [illegible]

BAIKAL. You raped me, you raped me

After the docking there was a mutual mechanical coupling of the ships and their electrical circuits were connected

Peter Stansill

Photo: [illegible]

SQUAT!

IN NOVEMBER 1966 BBC TV showed Cathy Come Home. For the first time the [illegible] national [illegible] people were shocked [illegible] they raved and [illegible] they talked and talked and did [illegible] nothing.

The Ministry of Housing [illegible] 1,800,000 people were living in [illegible]

[illegible]

Simon's Stable

I AM getting very fed-up with the continuous advertising war between Musicland and One-Stop record shops particularly as One-Stop brought me into it last week. In reply to One-Stop's question IS SIMON STABLE? I can only reply No he's de la Bedoyere.

Nice to see that Philips have re-released the Missa Luba. That is a Catholic Mass from the Congo and the interesting thing is that none of it is written. [illegible] improvisation. I'd really like to hear some of it [illegible] Night Ride.

Also from Philips, the John Dummer Blues Band, a record of hard, rumbling more sophisticated than Captain Beefheart. The excellent cover was designed by Vytas Serelis [illegible] at Queen Elizabeth Hall together with [illegible]. They are all starting a tour of this country in February. I can't remember where they are going but I'm sure it will be well advertised.

I don't really know what to say about the next record, Buddy Miles' Express Way to your Skull. I've played it to a lot of people and every one of them has said, "Ugh!" [illegible]. Personally I don't think it is bad. I think that perhaps it's got a couple of [illegible] of soul to it but it is mainly a mixture of jazz, rock and blues. A lot of records are being released in the States with this big band sound [illegible]. If you really don't like this type of music there won't be much around for you in the future.

Take your [illegible] back in the [illegible] with the Fugs on It Crawled into my Hand, Honest TRA 181.

The Johnstons have two new LP's out on Transatlantic, the first called "Give a Damn" TRA 184. If you were one of the lucky people who went to the Joni Mitchell concert you will enjoy this record. One of the nicest things about the group is that they turn on the straight and narrow [illegible] people to Joni Mitchell etc. Both Sides Now was a number one hit in Ireland. Their second record is made up of traditional songs from Ireland and is called "The Barleycorn" TRA 185.

Amory Kane has just brought out his first LP on MCA. When John Peel was asked what he thought of this album he said that he thought it was over-produced. I think you're right John but I don't think it was produced with the "hip" community in mind. I think that this disc is aimed at people who dig Engelbert Humperdinck and Tom Jones etc., and the chances of them understanding the words is pretty unlikely. I hope [illegible] this record sells well [illegible] what you want on the next one.

I heard a couple of very good singles the other day by a group called Paradise's Children. Two of them have just flown from South Africa and as they have left their organist behind they are looking for another one who can sing. Professionals only are invited to get in touch with Robert Lyons at 01 229 5714.

The long awaited Purple Gang LP is now available. The number is TRA 174 and it is entitled "Strange" [illegible] apart from having Granny Takes A Trip (which is a lot nicer in stereo) it also features The Wizard and Kiss me Goodnight Sally Green.

This month there is an LP release entitled "[illegible]" and in March there is another LP release entitled "[illegible]". The first is by [illegible] and the second by the Foundations. I know which one I'm buying, do you?

Here's a [illegible] from EMI. Quick because [illegible] has only just been released in the States. One of the best things about this LP is the cover [illegible]. As this record [illegible] they give the line up from left to right so that you can tell who is playing what. Best tracks are [illegible] Stop and Interval. The number is [illegible] and the price is [illegible].

A Symphony in Sixteen Parts for Four Piece Group by Richard Wright, arranged and played by the Pink Floyd. Everyone I [illegible] missed the Floyd's incredible performance at the Roundhouse said "Please release this piece of music as your next double album".

Group [illegible] Harold McNair, Tim [illegible] The Lonely and Principal Edwards Magic [illegible].

Another new LP [illegible] Birthday Blues and is [illegible] excellent. [illegible] Loop and Going Road [illegible] the first track side one. Another [illegible] about this LP is the cover [illegible] Transatlantic TRA 179.

Every time I [illegible] Kay Williams at Liberty Records I [illegible] I am going to [illegible] The Idle Race [illegible] I know. When this album

STABLE DIET

ASTRAL WEEKS Van Morrison WS 1768.
YOU WERE ON MY MIND Amory Kane MUPS 348.
DARLIN IF Spirit No 2 Z 1244014
MR LACY WHAT WE DID Fairport Convention ILPS 9092
SILENT NIGHT (1st version) Rotary Connection LPS 318
SHE'S ALL RIGHT Electric Mud M. Waters LPS 314
BACK STREET GIRL Steve Marcus Vortex 2009
COLD WIND BLUES Colwell Winfield Blues Band FTS 3056
NOTHING'S BOY H P Lovecraft PHS 600-279
A RAGA CALLED PAT John Fahey C 1014
HIYA The Group Image A Month in The Clouds A 101
HOUND DOG Elvis (NBC TV) Presley LPM 4088
GOT MY MO JO WORKING Graham Bond SX 1711
THE ANSWER IS Welcome to the Citadel SBPG 63478
TIME HAS COME TODAY Chambers Bros SBPG 63407
REVELATION Love De Capo EKS 74005
LADY MARY Children of the Sun TRA 176
S F SORROW IS BORN S F Sorrow Pretty Things SCX 5306
A PLACE IN THE SUN Cabaret Verve VS 1518
WRAP IT UP Buddy Miles Express SMCL 20137
IF YOU FEEL Crown of Creation Jefferson SF 7976

Heard On The Plastic Dream Machine (Which is just a glorified name for a record player) by Simon Stable.

I was sorry to disappoint all those people who came for [illegible] LP but I sold the last one to Miranda [illegible] who is opening a clothes [illegible] at The Last Hippie House in [illegible] Road, [illegible]. She hopes to open at the end of [illegible] and [illegible] stocking all the latest clothes [illegible] also intends to sell American imports.

PLACE OF MY OWN CARAVAN [illegible] This is the first single by the group that I first heard at Middle Earth when it was still at Covent Garden. Although this was not quite the sound I was expecting, I think it is very good and judging by the vast quantities of copies that I sold of it, the "general public" seem to have taken to the group as well.

The LSE seem to be putting on some good concerts now. They are only [illegible] to get in and they feature groups like [illegible], Eyes of Blue, Third Ear Band and Fairport Convention. Nicest thing is that anyone can go, you don't have to be a student. Watch out for their ads in Melody Maker.

Last week I went to the [illegible] Concert at the Albert Hall. This is one of the best programmes I've ever heard, as they brought together [illegible] completely different [illegible] people and turned them on to each other's sounds.

was first released last September it was impossible to get hold of it for the story from the day it came out. However when this LP finally came back into the shops again the people who had originally wanted it changed their minds and bought something else. This is a shame as the album has excellent material on it, all of which is written by Jeff Lynne who is one of The Idle Race. The number is LBS 83132 and the price is 37/6.

At the moment I'm waiting for the new Davy Graham. The Taffies and [illegible] albums for Decca. I've heard several tracks from them and they are quite excellent. I'll tell you about them next time.

When I saw the cover of Ralph McTell's Spiral Staircase (TRA 177) I thought it was so nice that I asked for it rather than having the record. However, I was persuaded to take a copy of the record as well and am very glad that I did. Backed by "The Break Jug Band" Ralph sings, plays and swings through 13 [illegible] tracks most of which were composed by him.

I'm finding this very difficult to get together as I have [illegible] so if [illegible] pounds [illegible] glad, you can blame Stan ★

Music for Piano & Live Electronics

PIANIST John Tilbury is giving three concerts of contemporary music in the Purcell Room (February 3, 17 and 24) playing music by Webern, Stockhausen, Cage, Cardew and others.

He approaches the piano not as a traditional keyboard instrument but as a sound-source. [illegible] The music he plays requires sounds made not only at the keyboard but from strings, frame, struts, pedals etc.

It was Cage pioneered this attitude with "prepared piano" works in which screws, rubber wedges and other foreign objects are inserted between the piano strings to alter its timbre. On February 17 Tilbury plays Cage's Music of Changes, [illegible] for the first time in England.

It was in this work Cage first introduced chance into composition: the sounds used were selected by Cage but their sequence and combination was determined by chance-operations derived from the Book of Changes. Instead of being part of a human order sounds in this piece are like natural objects, shells or stones found on a beach.

Indeterminate music: the performer does not take orders from the composer but responds to its suggestions [illegible]. The American composer Christian Wolff [illegible] with sounds of your own [illegible]. Playing his music is like going for a walk: you don't know exactly where you're going, you decide as you go along, in response to [illegible]. [illegible] On February 17 John Tilbury will play a new piece by Wolff written specially for him, "Tilbury".

He believes that the piano [illegible] and therefore it is necessary to find new ways of using it, to change it and make it unrecognizable, by amplification for instance. [illegible] In the third concert (February 24) he will [illegible] a version of Cornelius Cardew's [illegible] sounds produced in and around the piano will be amplified, modulated and played through loudspeakers placed around the hall. "Treatise" is a score made up of graphic symbols which have no fixed meaning [illegible] the player has [illegible] of ways of using them to suggest actions [illegible] very creative.

John Tilbury also [illegible] in this third concert [illegible] of the Sonic Arts Group of New York, [illegible] with electronics. A new work by [illegible] Alvin Lucier's "Music for Solo Performer" [illegible] alpha-waves [illegible].

To induce the alpha-wave the performer has to clear his mind of all visual images. He then alternates between states of mental activity and of [illegible]. [illegible] the performing technique [illegible]. The results are bound to be unpredictable, and the situation is a dynamic one. The performer sets up the context by choice of equipment etc. after that the sounds get beyond his control.

Lucier's aim as composer is to make audible vibrations normally inaudible (there are things going on inside us which we know nothing about). He provides the means of hearing unheard sounds, as a radio-telescope enables us to see distant stars. Anyone interested in [illegible] should be at these concerts.

Michael Parsons

THE HEAVIES

CREAM GOODBYE
Steppenwolf (No 3rd) — Creedence Clearwater Revival — Bayou Country — Dr John "Babylon" — Jefferson Airplane — Bless Its Pointed Little Head — Iron Butterfly — Ball — Vanilla Fudge — Time 2nd — Led Zeppelin —

COUNTRY

Johnny Cash This Holy Land — Jerry Lee Lewis — Dillard + Clark Expedition — Gordon Lightfoot — Doc Watson — In Nashville

FOLK

Joan Baez Any Day Now
Judy Collins — Mimi + Richard Fariña (3 albums) — Leonard Cohen — Buffy St. Marie — Country Girl — Diane Hildebrand

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TRA 179

Transatlantic

For the lion and the unicorn
in the oak forests of fear

a concert

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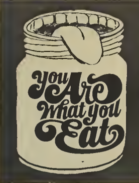
REX

VYTAS SERELIS (SITAR)

JOHN PEEL (CATALYST)

BIRMINGHAM	TOWN HALL	*Saturday February 15th*
CROYDON	FAIRFIELD HALL	*Sunday February 16th*
MANCHESTER	FREE TRADE HALL	*Saturday February 22nd*
BRISTOL	COLSTON HALL	*Sunday February 23rd*
LIVERPOOL	PHILHARMONIC	*Saturday March 1st*
BRIGHTON	DOME	*Saturday March 7th*

A NEMS ENTERPRISE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WORKLESS SOCIETY: 4

HERBERT LOMAS

POPULATION

How the Standard of Living will be reduced by half in a Generation

IT SEEMS THAT AS WE COME INTO OUR MIDDLE AGE, AS CHILDREN BORN NOW REACH THIRTY, ABOUT THE YEAR 2000, THE WHOLE OF THE SOUTH OF ENGLAND WILL HAVE BECOME ONE BIG MEGALOPOLIS. THIS ENORMOUS CONURBATION WILL STRETCH FROM THE WASH TO THE DEVON COAST, JOINING UP WITH THE SPREADING BIRMINGHAM IN THE NORTH, LINKING UP WITH THE NORTHERN INDUSTRIAL TOWNS.

[illegible]

PROJECTION

[illegible]

IT'S ENGLAND

Most people tend to think of [illegible] like China, India and Japan as almost [illegible]. THIS IS NOT THE CASE COMPARED WITH BRITAIN. The population density of the U.K. as a whole and of England and Wales in particular is by far one of the highest in the world. [illegible]

WE'RE GOING UP

[illegible]

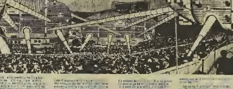
WHERE'S THE FOOD?

All these people will have to be fed and already we can only feed half our population. We have to import half our food, [illegible]

Yet we propose to [illegible] twenty million more [illegible] to feed in the next thirty years [illegible] And then REALLY exploding after that.

POPULATION FOR POWER

[illegible]



POPULATION REDUCTION

[illegible]

THE OBJECTION?

[illegible]

POPULATION AND WEALTH

[illegible]

DEPENDANTS'

[illegible]

WHAT'S NECESSARY

[illegible]

AREAS FOR CHANGE

[illegible]

MEASURES

[illegible]

NOT EASY

[illegible]

THE AWFUL DISCLOSURES OF MARIA MONK
VELVETT FOGG
REVELATION
Biography
Telstar '69
Sudden Life

HOT NUDES

STEVE DWOSKIN'S paintings (Redmark Gallery, Christopher Place, off Wigmore St. now) call to mind The Incredible String Band.

Not that they recall the Fool's cover for THE 5,000 SPIRITS but they're fresh, strange, jumpy in structure, sometimes almost naive yet when you look again sure enough to smilingly admit to feeling unsure.

And just as the Incredible's music is sharp and vivid in its own sounds, while evoking, with bizarre freshness, borrowed folk styles, from China to Peru, so Dwoskin's paintings spring up as brightly coloured as daffodils and roses, while sprouting references to other painters as naturally as those flowers throw forth leaves and thorns.

Most of the pictures are nudes, in broad bold colour slabs building up energetic structures of bright-toned flesh, their body hues as bright and abruptly juxtaposed as traffic lights. Snapping brown forms [illegible] against [illegible] motion are built up out of and against patterns of brick, red [illegible] pink, [illegible] orange, sultry blacks, electric blues [illegible] textured, [illegible]. The overall [illegible] makes like [illegible] figure. The [illegible] blocks and groups of blocks impact against one another like chords blared out by jazz bands. If you think of a compromise between the Incredible String Band and the Basie Orchestra, that's the shape and tone of Dwoskin's.

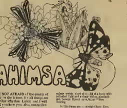
And just as the Incredible takes in [illegible] of other cultures and blend, so Dwoskin's style encapsulates others, while retaining itself. It doesn't quote, it [illegible] talks, briefly, [illegible] in [illegible], and then [illegible] almost [illegible], eye [illegible] at us like a [illegible] from an Allen Jones lady, only [illegible] from the top instead of the legs. The flat cheerful forms evoke Matisse and briefly extends the [illegible] [illegible] out of colour of [illegible] only [illegible] are glowing coals of [illegible]. A face [illegible] out of shape by [illegible] and [illegible] pressures, [illegible] in Bacon. A sudden flash [illegible] of abstract expression [illegible] between these structures of trumpet and saxophone tone-colour. The [illegible] painting [illegible] Central European [illegible] of [illegible]. Under their American [illegible] is something darker of the Old World Kafka in [illegible] shapes.

Dwoskin [illegible] modern art [illegible]. The avant-garde artist has [illegible] idea, [illegible] and therefore [illegible] being the tools of all before art, [illegible] it's the only thing he has in his locker and that's why modern art [illegible] is [illegible] which [illegible]. He [illegible] this with classical art (like his own), which [illegible] network of ideas, [illegible] the whole less attention-catching than the [illegible], because [illegible], but finally richer. Dwoskin's painting [illegible] but [illegible] a long long way towards the classical pole — to continue that metaphor it's [illegible] of [illegible] connected by chains which bring [illegible] down. Look at it, it [illegible] you [illegible] way. Look again, and it strikes you another [illegible] there's [illegible]. Now it's [illegible]. In a bright [illegible] beyond and around grief.

It's [illegible] because it's obscure. It's like the work of a happy [illegible] who genuinely [illegible] at people as well, and yet it blows on all [illegible] of fierce [illegible]. A Leonard Cohen melancholy is signaling through the flames. It's an [illegible] to Allen Jones' [illegible] and [illegible] stamps a [illegible] and produces [illegible] life. It's an ideal that's only too fashionable yet it's rooted in the [illegible] of experience. The [illegible] with [illegible] (RCA, Feb. 17) is worth an article in itself.

To the police, peering in through the gallery windows, agog for obscenity, the figures must seem to [illegible] like the flames of Hell. They don't have pubic hair but they have bright [illegible] patches which you can ignore [illegible] patches but which are as [illegible] to the [illegible] as vaginas [illegible] their [illegible].

Raymond Durgnat



AHIMSA

BE NOT AFRAID of the events of life or the future, for all things are of One Rhythm. Listen, and I will tell you how you, also, can understand.

Listen to your heartbeat — you do not hear it [illegible] those workings — but it is always strong. Swallow — and your throat carries food/saliva/air in undulations to your [illegible]/heart/brain. When you breathe air is inhaled and expelled in steady revolutions. Your bowels send their waste, purifying the body with throbbings. The baby is born through the pulsation of soft walls. Touch your skin and you will feel heart beats, warmth and pulses, and know that blood is pumping steadily through your whole body.

Now do you see? The body in love, rocks gently, grows wet, shimmers with ecstasy and rises to rhythmic crescendo in orgasm. Birth pains start slowly and become [illegible] the moment of birth. The sea, also, grows wild at high tide/flowing, ebbing with the moon which moves in cycles, the rain/moon echoing an earth season alternating with music.

Trees bud, flower, burst joyfully into leaf, [illegible], brown [illegible] leaves fall. Naked trees already pregnant with next year's seeds. This is why you should not regret Autumn, for it is both the death and the birth. And birds, conscious of the fading of days must leave, returning as light affects the eyes and sets up reactions with hormones/eggs/[illegible], and spring again.

Life moves in endless/helix/cycles. View the years and phases of life and you will see a pattern of concentric rings rippling outwards from the dark centre which is, and is not, yourself. Every [illegible] of time, every movement, every thought and a [illegible] surging these [illegible] the Universal Whole. For Life is essentially and of its very nature soft and ever fluid. The body is full of serpents whose bodies undulate with [illegible] fill the body with reflected light and colour: colon, stomach, gut, bowels, throat, eyes, lungs — ever moving.

In Life there are no straight lines. Geometry was [illegible] from rocks. All beauty is pure and curved.

Understand the secrets of Nature: leaves [illegible] down winds that [illegible] away [illegible] flowers close fragile petals against night. A bird does not struggle with the wind, but floats with it. Water in its innocence, laps softly against rock and, without effort, wears away its own path. [illegible], soaking light, stares with its coloured eyes at oppressing concrete until the stone cracks and the plant pushes small arms through into the sun. Light blazes and fades, comes and goes. Bile flows back and forth, round and round, endlessly.

So with our lives. Static in a revolving moment of time which embraces past/future/present, events rise to a climax, ebb and rise again. We are the undulating seas. There is a pattern to our being, the sea is a quivering, coloured Eternity when viewed through eyes unclouded by misapprehension. We are but the pulse beats of the Great Everlasting. To Time, the length of our body lives can be no more than the steady blinking of eyes. So do not be afraid of the water-surface world and its textures; understand that at least your earth life was a throb in the Great Pulsating. Come to do [illegible]. [illegible] no other living creature and if your eyes are clear you will have also helped to carry this foetal Humanity through the soft walls of birth [illegible] this Consciousness to a greater Understanding.

Listen.

you will not hear your heartbeat, but it is constantly there and so mighty that without it your physical self ceases to be.

O how wondrous and Powerful is, then, the heart of the Eternal!

Tina Morris

Buddy Miles Express — EXPRESSWAY TO YOUR SKULL, Mercury SR61192

A COMBINATION of heavy soul backing with [illegible] of modern blues — like taking the Electric Flag a bit further, this album is of great interest but does not give much [illegible] pleasure. Structurally, each track is in three elements. On 'Train' there is an Electric Flag-type big brass dirgy backing behind extraordinary melodic jangle twangy wah-wah à la Hendrix. Not for nothing does the liner note say special thanks to *Jimi Hendrix* — could it be? There is Rod Woods' heavy experienced versatile drumming and a big line-up of Bill McPherson, Virgil Gonsalves, [illegible] Doubleday, Herbie Rich and Terrance Clements — so powerful a horn that they have been faded to allow Buddy Miles' vocal to come through. This is the major production failing as faded backing brass destroys the reality of the musical illusion, it becomes impossible to reproduce the original sound (which is the purpose of records) because they have deliberately rendered this impossible. Listen to 'Let Your Love Light Shine', the traditional soul blues of baritone, tenor and [illegible] sax, [illegible] horn and trumpet [illegible] — a [illegible] guitar solo of Jim McCarty followed by very freaked-out guitar and some weird (presumably organ) effects making this a [illegible] high-powered track. Miss 'Don't Mess with Cupid' and go on to 'Funky Mule' for rolling drums on [illegible] yet [illegible] beats. Rod Woods shines like Aztec gold. (With nice use of stereo here). Then wild guitar again as on 'The Burning of the Midnight Lamp' (Hendrix's Electric Ladyland) giving a tripartite solo in which three separate musical lines are evolved and solved very professionally and very aggressively presented.

'You are the One' has a very big soul trip growling backing and is probably Buddy Miles' best soul. Listen for the dripping icicles of [illegible] guitar notes behind him which ring like a glockenspiel. Listen also to the last third of 'Wrap It Up' — the two simultaneous drum patterns, the almost military drums and that furious guitar lick.

You have to dig for gold in this album through all the heavy textures which are a little too thick and turgey but the odd three or four true flash of brilliance makes it worthwhile.

Miles

SALVAGE JOB ON BRUM ARTS LAB

IF YOU have the fortune (the goodness of [illegible]) to live amongst the [illegible] chaos that geographers call Birmingham, you might well have had [illegible] within the past fortnight bearing the headline 'Where We're Not At'. Maybe you also read in the last IT [illegible] the Brum Arts Lab Fund.

If you didn't see Graham [illegible] broadsheet, perhaps you'd like to know what's been happening in the Birmingham Underground. The answer [illegible] because there isn't one.

[illegible]

DOWN UNDER GROUND

[illegible]

Mike

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All this is a story or a prophecy or a fact [illegible] the first dramatic form [illegible] FUNGRESS is a hope. The tenth of february of sixty nine will see the birth of the [illegible] university [illegible] and simultaneously and interacting with there will be the fungress university congress of revolutionary ACTION

[illegible]

Chris [illegible]

Mark [illegible]

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Q. ELIZABETH HALL

Monday February 10th

[illegible] QUEEN ELIZABETH HALL [illegible]

Dear it

Insofar as a need for a communication. We are alienated not only from other people with us but also from ourselves. If we cannot find or reject a clearly defined role with in our society we have only a fluctuating and ill-defined identity. We can only achieve an image of ourselves through our creativity or through communication with other people — communication which we hope will reinforce or enhance our ideas, which are outside us of our selves.

Unfortunately even in non-conformist groups within our society there are conventions to which we adhere even though we may not wish to. If they are not inherently [illegible] by ourselves, we believe they are by others. There are very few situations which it is permissible to contact others outside of our immediate social groups. The pretext which we give ourselves, and on which we try to communicate is sexuality.

In fact we may want love and a situation which provides no ego-conflict.

Hence my small ad in IT recently

Empathy & [illegible] needed
by desirable female

I was absolutely inundated with letters from people, whom I have the desire but neither the time and the energy to meet. If this were possible I feel the whole thing would turn into a surreal ego-trip. The personal column in IT fulfils a much needed role — it provides an opportunity for us to state our needs and desires without fear of stigma and ridicule. But please — there must & can be more of these opportunities, such that situations similar to this don't arise. We must try to break down the interpersonal barriers such that we can make contact with people in whatever situation we find ourselves.

With love to all those who did and those who didn't reply

Faith Lelanie
Leicester

Dear IT

As a Yorkshireman and having lived in York there for 9 years I must reply to Stuart Hart's letter in IT/46.

I would have thought he would have been one of the last persons to ridicule the girls of the South Yorkshire Coalfields. How can he suggest they should join the Underground when they are happy with their nice pints of beer and [illegible] and their dirty dog [illegible] who joined the Underground, [illegible] and [illegible] about life?

[illegible] so short-sighted as not to be able to see they are happy [illegible] have [illegible] all the people who do enjoy poetry and art [illegible] and everything else [illegible]. It is unfortunate for him that his opinions can cause this sort of [illegible] in his semi-do [illegible] he finally sees some light.

[illegible] calls these people "female plants". Has he honestly thought about the variety and colour [illegible] female plant produces? I doubt it. He wants us all to be like himself and [illegible] but how dull life would be if we were all only able to see the end of our nose.

I hope Mr Hart [illegible] joke and [illegible] that he [illegible] enough to read this letter and that soon he will reach the pinnacles of his darkness.

J Brownhill
St Patricks Hall
Reading Berks.

Dear IT and the outside world

Your paper is one of the only [illegible] in this place and I and my companions [illegible] IT very much to relieve the drag of the Swedish language and [illegible] atmosphere mentally. We were busted in Gothenburg [illegible] October [illegible] solitary confinement [illegible] Gothenburg Prison [illegible] for 7 weeks till trial and were sentenced to 7 and 4 [illegible] for [illegible] smuggling respectively.

Now in prison in a London [illegible] English [illegible] I have been [illegible] life free from [illegible] and [illegible] but I've had [illegible] marriage [illegible]. We're only allowed to buy [illegible] and say.

When I requested to share a cell with my partner in 'crime' Eddie Thomas, we were promptly separated and sent to different prisons, because 'if the crazy English get together, there'll be a mass break-out!' Of course, the Swedish murderers, thieves, etc., would never contemplate such a thing.

We [illegible] this has been so [illegible] but, if any arrive, because of Censors [illegible] and talking, I hope, for Christ's [illegible] to Sweden [illegible] is a [illegible].

Love you all

Robbie Bell
Mike (the 'bilar') Calan
and Ed (shoed [illegible]) Thomas
Box [illegible]
[illegible]
Gothenburg, Sweden

Dear IT

Aldous [illegible] Street must be some [illegible] old anarchist but he [illegible] the [illegible] of Maharishi. Charismatic leaders [illegible] because they have something [illegible] people as well. A [illegible] less the 'visitor' [illegible] with his [illegible]. Nobody says [illegible] they make a [illegible] of the [illegible] words [illegible] as long as they lay out [illegible] some of the things we want and they'll be 'charismatic leaders' and the 'brand' we lay on [illegible] is an [illegible] of how valuable we find them.

If Street thinks he's going to make the [illegible] or even the end of his days [illegible] reason alone then Christ help us, it'll be [illegible]. Reason's a small scene, a getting-tomorrow-[illegible] and keeping [illegible]. Once you've got that [illegible] drop it because it's [illegible]. The reason Maharishi [illegible] it because he had straight deals on everyone. It's not him with [illegible] over his followers, it's meditation, which is a revealing of your limitlessly potential self to your feeble social [illegible], schooled and reasonable self. He says [illegible] this, and [illegible] think an [illegible] possible, and find happiness.' Who can [illegible] it.

Certainly someone offering [illegible] like a [illegible] joker giving you a dried up dog bird instead of the crown jewels.

Paul de Mille
5 Cornwall Rd
London N 15

Dear IT

I have finally seen 2001: A Space Odyssey after a couple of [illegible], who have been to see it [illegible] as some people see a Sound of Music, so now that I understand the Message of God. Sorry but I only saw the Message of American Capitalism. [illegible] Moon-to-Earth video-telephone call [illegible] 1 dollar 70 cents flashes on the screen [illegible] there was a [illegible] the [illegible] the only thing that appeared to me was that [illegible] will go on to be [illegible] money when we go into space [illegible] thing which is going to [illegible] technology [illegible] right where they are.

If [illegible] you [illegible] and [illegible] American Capitalism [illegible] then you've thought [illegible]. The space chief who called the American [illegible] A triumph for [illegible]. Does anybody [illegible]?

John O'Connor
23 Gloucester Place
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LOVE UNDER WILL

THE FORMULA OF SEXUAL MAGICK USED IN ALEISTER CROWLEY'S CULT (PARTICULARLY IN THE O.T.O.) MAY BE COMPARED WITH CERTAIN TANTRIC PRACTICES OF INDIA, MONGOLIA AND CHINA

The Radical Tantra, especially of the VAMA MARGA (or Left-hand rites) is, [illegible], is based upon the balanced interplay of active and passive polarities in the human organism.

The process requires an initial inhibition of the outgoing tendencies of the mind which constitute its thinking principle or image-making faculty. When this is stilled the self-illuminating Light of Consciousness shines unobstructedly. Normally the Light is obscured by a veil of ignorance which is mistaken for the world and its endless flux of images. This illusion of a world has to be dissolved before the Light which forms and informs it can shine without hindrance.

One way of achieving this is by magically directed sexual congress. Crowley calls it the way of LOVE UNDER WILL. It destroys the objective universe by dissolving the sense of separateness, thus enabling the Self to realise its identity with Pure Consciousness without objective adjuncts. This is the essence of Mysticism. It is also the essence of Magick and the means of influencing the external Universe at will. Mysticism culminates in the Opening of the Eye of Shiva; it destroys the Universe in the sense that it ceases to exist as an objective phenomenon. There remain no forms and no ideas to disturb the calm Bliss of Self Experience. All agitation ceases. This is the passive form of Attainment.

The active form is Magick, and by it the Light is projected into any desired mould. There must be no dichotomy in the Will. Therefore, until the True Will has been discovered and properly formulated, Magick tends to take one further from the Goal.

The True Will and its realisation is the main theme of Aleister Crowley's writings. Consult MAGICK IN THEORY AND PRACTICE wherein the entire process is revealed and concealed.

Tantra, also, recognises in the male and the female the Two that may be resolved into the Void through a process of love under will. In Chinese philosophy the formula is expressed as 0 = (+1) + (-1). Plus One is symbolised by the Yang or Masculine Principle, Minus One by the Yin or Feminine Principle. Their conjunction [illegible] manifestation into its [illegible] antithesis, expressed as Two. This underlies the Tibetan formula. Nothing manifests itself in any form.

The Plus One (Yang) is represented in Consciousness by the Subject. The Minus One (Yin) by the Object. There can be no Subject without an Object, and vice versa. The fusion of the two creates the World. The dissolution of the two constitutes the Void which is of the nature of Pure Bliss.

The aim of the Ancient Mysteries (Eastern or Western) was to equip man with the keys of Self realisation. Whether mystically enacted or meditatively approached, whether magically apprehended or mystically experienced, the Goal was One. Crowley reveals the modus operandi of both Paths.

The aim of Mysticism is Self realisation by absorption in the Infinite and undifferentiated Consciousness: the 0 of the Chinese equation. The aim of Magick is the creation of an endless variety of worlds by infinite expressions of the Self through love under will: the (+1) + (-1) of the equation. In this equation, Love equals Nought, Will equals Two. The manifestation in Nothingness (the Void) occurs in both cases, for the formula (+1) + (-1) = 0 is merely a particular way of saying 0 = 2. This means that Love and Will are equivalent modes of the same Substance.

In the ancient Orphic texts the Primal Void is often referred to as Chaos. It is the pre-evil substance out of which all things proceed. It is biologically expressed as the seed or matrix from whence all Matter is derived. Gnostically considered it is Pure Undifferentiated Consciousness. In Alchemical terms it is the First Matter of the Great Work.

The subject-object phenomenon productive of the Universe is manifested and resolved by sex, or an analogous mechanism. The KTEIS is the Cup of Babalon, symbolised as the Scarlet Harlot into whose Grail flows the effluvia, the life-force, of the Saints. The Saints are the contributors or hermits, i.e. seminal, unexpressed, of virgin male seed considered as a [illegible] substance which equates with Light, or Solar Energy. It is hermetic in the sense of being concentrated and devoted solely to the maintenance and fulfilment of its own inherent nature. It is the True Will whose vehicle of expression is the PHALLUS.

The Scarlet Woman rides upon the Beast, the Lord of Light. She draws out the Light by virtue of her supreme power (SHAKTI) of inspiring creativity in a god (SHIVA) whose Energy is essentially destructive and a tendency to Chaos. Combined with the Power it is redeemed and moulded in the creation of fresh forms of life, fresh thought-acts, fresh centres of possible experience in the field of infinite existence.

The formula of the New Aeon which Crowley obtained in 1904 consists in the passionate union of opposites, of Man and Woman in Nature (Body), of Subject and Object in Consciousness (Mind), of Self and Not-self in SAMADHI (Spirit), in the transcendental sexuality of Woman and Beast conjoined.

The Beast and the God meet in the Woman, who serves as the alembic for an alchemical operation which transforms the dross of mundane experience into the gold of Perfection, or the spiritual essence of the Beast.

The central theme of the myth patterns of remote antiquity was the Congress of Woman and Beast. The formula of the incarnation of a God was that of the Beast conjoined with the Woman. This is the mystery at the heart of many classical legends: Leda and the Swan, Pasiphae and the Bull, Mary and the Dove. The god Zeus enjoyed Europa as a bull, Asteria as an eagle, Deois as a speckled serpent. Poseidon seduced Arne in the form of a bull, and Theophane in the form of a ram, while Cronos, as a horse, covered Philyra and begat the centaur Chiron.

Crowley wrote in the PARIS WORKING (1914):

"This is the great idea of all religions in all times. To obtain a Messiah by some adaptation of the sexual process. In Assyria they tried incest, also in Egypt; the Egyptians tried brothers and sisters, the Assyrians, mothers and sons. Phoenicians tried father and daughter, [illegible] This idea came from [illegible] The Jews [illegible] on earth [illegible] ods, also by PAEDICATIO FEMINARUM. The Mohammedans tried homosexuality; modern philosophers tried to produce Supermen by the making of mental experiments with semen. But the one idea is that any form of process other than the normal is likely to produce results of a magical character."

THE SCARLET WOMAN [illegible] from a Tarot Pack designed by [illegible] executed by [illegible]

Strange survivals suggest that the formula of the Beast was sometimes taken literally. Crowley notes that:

> certain tribes on the Terai this day send their women annually into the jungle to lay half-monkeys; the result are worshipped in the temple

The reason being that their utterances were considered oracular.

Western Witchcraft teems with accounts of elemental spirits in the form of animals who offer Words of Power and keep sexual communication with occult entities.

Some of these traditions derive from infinitely remote and pre-sociological phases of evolution, from times when the part played by the male in procreation was quite unknown. In ancient Egypt, for instance, the child was supposed to incarnate his father and make fertile his mother. The mother and the child were the first authentic expressions of magical creativity and they were worshipped as such.

When the male was discovered to be the cause of generation, the mother and child were degraded, maternal and confined as the harlot with her bastard brood. The Beast (or the Beast) became debased, a thing abhorred, and the fatherless to this day are called bastards after that original fall from esteem.

The Cult of the Mother was superseded by that of the Father, and the Solar religions were established on the basis of the male energy which was then observed superior to that of the mother-blood of the earlier lunar and stellar cults. And with the advance of knowledge in [illegible] factors, astronomical observation also progressed. Time was no longer registered with reference to the stellar and lunar cycles, but evolved into the solar reckonings approximately as we know it today.

But there are esoteric explanations of a constantly recurring formula involving sexual polarity of some sort, whether in the form of the beast, the child, or the moon. The woman was the matrix or alembic wherein occurred the great transformation resulting in physical immortality and the continuation of consciousness upon the material plane just as the sun appeared to reproduce itself annually and daily. It was originally supposed that a different sun arose with each fresh dawn, the old one having been swallowed by the dragon of the waters of space. Furthermore in the new patriarchal religions and theologies the resurrection was considered as the result of self sacrifice and death. The male died in order to give life to the son who carried on his father's line and — in his turn — returned to the mother matrix and so on forever.

The process was linked with feelings of guilt, because the sacrifice and the death were a grim [illegible], not out of compassion but of the instigation of passion, which religion condemned. Whereas in the pagan cults Matter was glorified, and man exulted in the sensual experience associated with the phallic deities, in the post pagan cults Spirit was idealised at the expense of Matter and the consequent complexes of guilt and remorse resulted in doctrines of Original Sin, the Fall, and Vicarious Atonement. The pagan formula of death and pleasure in simple existence gave way to the morbid cults of guilt and sacrifice: the Cults of Life and the Cults of Death.

Both these Cults have now been superseded. Matter and Spirit are known to be identical. The formula now lies in continuity of consciousness through Life AND Death, and the [illegible] of consciousness during the operation which was once supposed to entail sacrifice and death. The BOOK OF THE LAW says: "Be strong, o man! lust, enjoy all things of sense and rapture: fear not that any God shall deny thee for this."

The secret of this magick lies in the formula of love under will.

For most people the sexual process culminates in a death, a blotting out, of consciousness at the supreme moment of release. The lightning may be infinitely thrilling, but it is so brief, and in actuality man does indeed die at the true moment when he should be more fully alive than at any other time.

The intensive disciplines of Yoga, no less than of traditional Ritual Magic, are designed to train the individual to achieve constant self awareness, so that no experience, however powerful, may overwhelm the consciousness.

History offers many examples of mystics so dazzled by the power or the splendour of their Visions that they were utterly unable to express the nature of their experience.

Crowley evolved what is in effect a new language, specially designed to facilitate the communication of supra-rational experience in intelligible symbols. Whether the gate of the Invisible Universe is opened by the magical use of drugs, alcohol, sex, or ecstatic meditation culminating in SAMADHI, the consequent experience can be formulated and recorded with almost scientific precision, as is proved by his Magical Diaries.

The prime requisite for establishing contact with different orders of existence lies in the ability to act with love under will. The subsequent interpretation and recording of the event is also an integral part of the experience.

The ancient Tantric systems are replete with elaborate instructions for acquiring intense illumination. The Ceremonial and Qabalistic techniques of the West — though perhaps not quite so elaborate — were no less effective. But the processes were for the few and were not intended for mass attainment.

Crowley has succeeded in abolishing the "occult" in things spiritual; he offers these spiritual treasures to all who are capable of appreciating them. In this respect, again, the Tantras are [illegible] of all the cults of antiquity. Tantra alone swept aside all distinctions of sex and caste. Crowley also aimed at bringing Magick within the range of everyone. The disciplines and methods are no less intensive than those of old, but the techniques have been adapted to the exigencies of modern existence. Whereas the Western Magical Tradition required an enormous paraphernalia for its proper practice, the new Magick depends solely upon the instrumental complex of [illegible], the psycho-physical mechanism that is his from birth.

Tantra specifies various centres, or lotuses, in the subtle counterpart of the human anatomy. Great reservoirs of magical energy are latent in each of these. They can be vivified if certain procedures are adopted.

Although alcohol and drugs are sometimes employed to stimulate these centres, sex is an even more potent factor, and preferable to other aids because it is natural and readily available. But great care must be taken. The BOOK OF THE LAW observes:

> I am the secret Serpent coiled about to spring: in my coiling there is joy. If I lift up my head, I and my Nuit are one. If I droop down my head, and shoot forth venom, then is rapture of the earth, and I and the earth are one.

But it goes on to say:

> "There is great danger in me; for who doth not understand these runes shall make a great miss."

The secret Serpent is the KUNDALINI SHAKTI, or central magical power in man. It may be stimulated by [illegible] from the mysterious mechanism of the human mind and body. Crowley concealed these processes in the symbols which composed his magical language. With a little patience and application this language may become familiar to all. I have translated some of it — enough to make comprehensible the processes mentioned above — in my book ALEISTER CROWLEY AND THE HIDDEN GOD now awaiting publication.

Kenneth Grant

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[illegible]

[illegible]

M. D. REL [illegible] Heavy

PERSONAL

[illegible] Box [illegible]

[illegible]

[illegible] Box 1/57

AFFLUENT artist [illegible] Photo [illegible] Box [illegible]

[illegible] Box 43/55.

MALE [illegible] North London. Write freely Box [illegible]

MALE foreign student [illegible]

YOUNG man (32) seeks [illegible] Box 49/12.

[illegible]

[illegible]

[illegible] Phone 352-0171 [illegible]

AGED [illegible] Box 43/44.

28, YOUNG man [illegible] Box 41/55

BUSTY [illegible] Box 49/51

[illegible]

[illegible]

LONELY [illegible]

[illegible]

ATTRACTIVE [illegible]

LONELY 21 [illegible] Box 49/3

[illegible]

[illegible] Box 49/3.

[illegible]

LET'S meet. [illegible] Box 49/4.

GUY [illegible] Write Peter Box [illegible]

ATTRACTIVE [illegible] Box [illegible]

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MALE [illegible] Box [illegible]

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[illegible]

BOY, 19, [illegible] Box 19/32

THEY [illegible]

HARLOFF
LONDON

[illegible]

[illegible]

STUDENT [illegible]

SEX-STARVED [illegible] Box 49/26.

[illegible]

THEATRE [illegible]

WANTED [illegible]

YOUNG [illegible]

[illegible]

[illegible] Box 19/26.

GLOBETROTTER [illegible]

FREE [illegible]

MALE [illegible]

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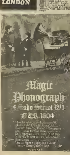

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[illegible]

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[illegible]

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DL 8 John Gerassi [Imperialism & Revolution in America]

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DL 10 Jules Henry [Social & Psychological Preparation for War]

DL 11 Herbert Marcuse [Liberation from the Affluent Society]

DL 12 Paul Sweezy [The Future of Capitalism]

DL 15 Julian Beck [Money Sex & The Theatre]

DL 16 Allen Ginsberg [Consciousness & Practical Action]

DL 17 Paul Goodman [Objective Values]

DL 19 Simon Vinkenoog [A Revolution in Consciousness] Beck (15) & Goodman (17) cont.

DL 20 Anti-Institution Seminar [Including Speakers from Europe, [illegible] list, Free University of New York, German Students, New Experimental College Denmark]

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[illegible]

SATURDAY FEB 1

[illegible]

SUNDAY FEB 2

[illegible]

MONDAY FEB 3

[illegible]

TUESDAY FEB 4

[illegible]

WEDNESDAY FEB 5

[illegible]

THURSDAY FEB 6

[illegible]

FRIDAY FEB 7

[illegible]

SATURDAY FEB 8

[illegible]

SUNDAY FEB 9

[illegible]

MONDAY FEB 10

[illegible]

TUESDAY FEB 11

[illegible]

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WEDNESDAY FEB 12

[illegible]

THURSDAY FEB 13

[illegible]

FRIDAY FEB 14

[illegible]

SATURDAY FEB 15

[illegible]

SUNDAY FEB 16

[illegible]

Continuous...

SOUNDS

[illegible]

FILMS

[illegible]

THEATRE

[illegible]

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[illegible]

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FRIDAY JAN 31
[illegible]

SATURDAY FEB 1
[illegible]

SUNDAY FEB 2
[illegible]

TUESDAY FEB 4
[illegible]

WEDNESDAY FEB 5
[illegible]

THURSDAY FEB 6
[illegible]

FRIDAY FEB 7
[illegible]

SATURDAY FEB 8 & SUNDAY FEB 9
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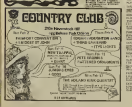

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2nd	Bacchanal	[illegible]	[illegible]
3rd	1st Album	CARAVAN	[illegible]
4th	Tennessee Firebird	GARY BURTON	[illegible]
5th	Shine on brightly	PROCOL HARUM	[illegible]
6th	A New Time, a New Day	CHAMBERS BROS	[illegible]
7th	Second Hand	REALITY	[illegible]
8th	For Once in my Life	STEVIE WONDER	[illegible]
9th	Release	MIKE WESTBROOK	[illegible]
10th	Golden Greats	CHER	[illegible]
11th	You can't beat People up & have them say I love you	MURRAY ROMAN	37/6
12th	Golden Grass	GRASS ROOTS	37/6
13th	Mixed Bag	RICHIE HAVENS	[illegible]
14th	Amazing Adventures	LIVERPOOL SCENE	[illegible]
15th	Born to Be	MELANIE	[illegible]
16th	Cruisin' with	RUBEN & the JETS	[illegible]
17th	TIM HARDIN 3	In Concert	[illegible]
18th	This is	BUDDY GUY	[illegible]
19th	An American Music Band	ELECTRIC FLAG	[illegible]
20th	Switched on Bach		[illegible]
21st	I Stand Alone	AL KOOPER	[illegible]
22nd	Cristo Redentor	HARVEY MANDEL	[illegible]
23rd	Living with the Animals	MOTHER EARTH	[illegible]
24th	THE ROCK MACHINE	MOVES ON	[illegible]
25th	Blood, Sweat & Tears		[illegible]
26th	Is this Where It's At	JACKIE LOMAX	[illegible]
27th	The Natch'l Blues	TAJ MAHAL	[illegible]
28th	1st Album	NAZZ	[illegible]

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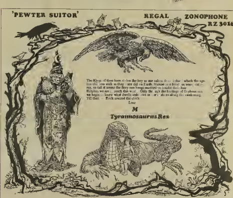

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M

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